

**THE PROCESS OF PRODUCING THE STANDARD INSCRIPTION
OF ASHURNASIRPAL II AT NIMRUD/KALḪU**

by
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Abstract

The thousands of royal inscriptions of the Neo-Assyrian (934-612 BCE) kings have been studied by Assyriologists for the past one hundred fifty years, but much about how they were produced remains unknown. A relatively unexamined body of evidence, namely, textual variation between the manuscripts of individual compositions, provides new insights into the production of Neo-Assyrian royal inscriptions. However, the study of textual variation in these manuscripts has previously been hampered by inadequate publication of the manuscripts, preventing analysis of such levels of textuality as format and script density, as well as paleographic, orthographic, grammatical, and lexical variants. With the help of the technological developments of the past two decades, especially the application of digital humanities to this corpus of texts, as well as through first-hand examination of manuscripts and better publication of them, it is now possible to investigate this aspect of the corpus of Neo-Assyrian royal inscriptions, with a view to clarifying the scribal processes which produced them.

This dissertation examines textual variation in manuscripts of a single composition, the Standard Inscription of Ashurnasirpal II from Nimrud (ancient Kalḫu), as well as evidence from other cuneiform documents as necessary, in order to reconstruct the process of producing the Standard Inscription. Two hundred thirty-one manuscripts of the Standard Inscription were transliterated and such information as their variants and formats were analyzed and cataloged, and patterns of shared variants were noted. In addition to these data, references to the production of Neo-Assyrian royal inscriptions in Neo-Assyrian letters, as well as likely examples of drafts and master copies of Neo-Assyrian royal inscriptions, were brought to bear.

On the basis of these data, this dissertation argues that the Standard Inscription of Ashurnasirpal II from Nimrud was produced in three stages. First, a master copy was created,

presumably being perfected through an unknown number of drafts, in a cooperative effort of the king and his counsellors, especially the royal scholars. Over time, the text of the Standard Inscription was edited, producing at least one more recension, which was represented in its own master copy. The use of the earlier recension was discontinued and the new recension replaced it. Second, a master copy was used to produce an unknown number of intermediate copies. Neither the master copies nor the intermediate copies are extant, but their existence is detected on the basis of patterns of shared variants in the extant manuscripts, which attest to these two previous stages. Third, these intermediate copies were used to transmit the text of the Standard Inscription to the extant manuscripts, which were mainly the faces of hundreds of stone orthostats that lined the walls of the Northwest Palace at Nimrud. This stage was likely accomplished through visual copying of exemplars, i.e., the intermediate copies. In this final stage, the inscriptions were incised into the stone orthostats of the Northwest Palace by stonemasons, who caused unique errors, which are illustrated in this dissertation.

Advisor: Paul Delnero
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Readers: Theodore J. Lewis, Joshua Smith

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Chapter One:

Introduction

1.1. History of Research on the Production of Neo-Assyrian Royal Inscriptions

Scribes of the Neo-Assyrian period (934-612 BCE) in Mesopotamia produced compositions for their Assyrian kings, referred to by modern scholars as Neo-Assyrian royal inscriptions. These compositions were meant to communicate Neo-Assyrian royal ideology, glorifying the kings for their deeds of war and their great building programs, and demonstrating that the kings' reigns were in accordance with the proper order of the world. These compositions were inscribed on a range of media, including clay cylinders and prisms, tablets (of clay, stone, and metal), sculpture, reliefs, stelae, rock faces, architectural components (bricks, thresholds, orthostats, paving stones, door sockets, etc.), vessels, and metal plating.

The central endeavor of the modern study of the Neo-Assyrian royal inscriptions has been the reconstruction and publication of the corpus, enabling investigations of various aspects of these fascinating texts. When monumental art and architecture began to arrive in European museums in the middle of the nineteenth century CE from excavations in Iraq, archaeologists and philologists produced photographs, drawings, and other reproductions of monumental art and inscriptions.¹ Key texts were published in cuneiform copies or type-set reproductions and in translation.² In this early period, archaeologists from various institutions, as well as private collectors, missionaries, and representatives of universities took an interest especially in the monu-

¹The results of excavations at Nimrud, e.g., were published in Layard 1849a, 1849b, 1849c, 1851, 1853a, 1953b; AKA; Le Gac 1907; Budge 1914; Gadd 1936.

²Levine 1981, 52.

mental architecture, reliefs, and sculpture that were being discovered in the great ancient cities of Mesopotamia. Many of them acquired these artifacts and took them in large quantities to their various countries, so that Assyrian artifacts came to populate museums all over Europe and North America.³ The effect of this state of affairs was that, while many Neo-Assyrian royal inscriptions were published, it was very difficult to study this corpus outside the conceptual boundaries of its manner of publication, which often ignored issues of primary context and artifact type, as well as differences between distinct compositions with shared content.

During the twentieth century, scholars made significant progress in redressing this imbalance. Not only did tablet fragments and other inscribed artifacts need to be pieced together, but fragments and artifacts which were from the same provenience, but had been dispersed into the museums of the world, needed to be reassembled, and their primary contexts recovered, insofar as this was possible. The groundbreaking work of E. Weidner and R. Borger⁴ in this regard has been continued by others.⁵ Their work has provided the basis for the publication of the corpora of royal inscriptions of individual Neo-Assyrian kings.

This has culminated in the Royal Inscriptions of Mesopotamia (RIM) project's two volumes on the Neo-Assyrian period, published by A. K. Grayson, which published all known royal inscriptions of the Assyrian kings from Tiglath-pileser I (1114-1076) to Ashurnasirpal II (883-859), and from Shalmaneser III (858-824) to Aššur-nārārī V (754-745), respectively.⁶ In addition, the Babylonian inscriptions of the Neo-Assyrian kings were published by G. Frame in a

³For example, cf. Englund 2003.

⁴Weidner & Furlani 1939; Borger 1961, 1967, 1996. Moreover, both Weidner and Borger produced publications and studies of Neo-Assyrian royal inscriptions in numerous publications, the former especially in a constant stream in the early-mid twentieth century in the journal *Archiv für Orientforschung*.

⁵Schramm 1973; Fuchs 1994, 1998; Tadmor 1994; Frahm 1997.

⁶RIMA 2 and RIMA 3.

separate volume.⁷ The RIM project is now terminated, but its work is being continued in the Royal Inscriptions of the Neo-Assyrian Period (RINAP) project, whose purpose is to produce editions of all known royal inscriptions of the remaining Neo-Assyrian kings from Tiglath-pileser III (744-727) to Ashurbanipal (668-ca. 627) and his successors.⁸ These volumes contain composite transliterations and translations of the Neo-Assyrian royal inscriptions with minimal philological notes, lists of variants between manuscripts, and bibliography.⁹ In addition, the RINAP project is making full use of the advantages offered by digital humanities, making the results of both the RIM and RINAP projects available to everyone online.¹⁰

The publication of the Neo-Assyrian royal inscriptions has allowed scholars to further explore various aspects of this corpus. Scholars have investigated such matters as the literary features of the Neo-Assyrian royal inscriptions and their generic classification,¹¹ their communica-

⁷RIMB 2.

⁸Cf. <http://oracc.museum.upenn.edu/rinap/publications/> (accessed 1 August 2017). The RINAP volumes that have appeared so far are (in the order of their appearance), RINAP 4 (Esarhaddon); RINAP 1 (Tiglath-pileser III and Shalmaneser V); RINAP 3/1-2 (Sennacherib). This leaves remaining the royal inscriptions of Sargon II, which are to be published by G. Frame as RINAP 2, and Ashurbanipal and his successors, which are to be published by J. Novotny, J. Jeffers, and G. Frame as RINAP 5/1-2. For these kings, one relies on Streck 1916, Luckenbill 1927, Piepkorn 1933, and especially Borger 1996. Borger 1984; Cogan 2008; Frame 1995; Hecker 2005, 2011; Novotny 2014 have translations of select inscriptions of Ashurbanipal as well.

⁹Scores of many of the compositions with multiple manuscripts are provided in microfilm (in the RIMA volumes) or CD-ROM (in the RINAP volumes); for more on scores, see later in this chapter.

¹⁰The contents of the RIMA volumes are made available in the Royal Inscriptions of Assyria online (RIAo) project: <http://oracc.museum.upenn.edu/riao/>; the contents of the RINAP volumes are made available in the RINAP project online: <http://oracc.museum.upenn.edu/rinap/>; and the contents of the RIMB 2 volume (as well as other Babylonian inscriptions) are made available in the Royal Inscriptions of Babylonia online (RIBo) project: <http://oracc.museum.upenn.edu/ribo/> (all accessed 1 August 2017). The results of work on RINAP 5 are being progressively added to the RINAP project website as they become available.

¹¹Badali et al 1982; Fales 1981; Galter 1997; Grayson 1980, 1981; Renger 1980-1983, §11; Renger 1986; Tadmor 1973, 1977, 1997.

tion of royal ideology,¹² their relationships with their architectural and artistic contexts,¹³ their usefulness as historical sources,¹⁴ and their representations of geography,¹⁵ among other topics.¹⁶

Compared with these topics, however, little progress has been made in our understanding of the mechanics of how the Neo-Assyrian royal inscriptions were produced, that is, of how these texts were composed and transmitted to their final forms. Indeed, this is a difficult aspect of the Neo-Assyrian royal inscriptions to study. There are no ancient manuals which tell us how they were produced. Aside from occasional references to the production of royal inscriptions in letters, the only evidence of production is the royal inscriptions themselves. Thus, when scholars attempt to describe the process of producing the Neo-Assyrian royal inscriptions, they usually form a logical chain of assumed stages and cite the relevant letters, as well as royal inscriptions on clay tablets that are believed to be examples of drafts or patterns.

Thus, in his important 1980 article, “History and Historians of the Ancient Near East: Assyria and Babylonia,” A. K. Grayson surveyed what was known of the “compilation of royal inscriptions.”¹⁷ After lamenting the lack of clarity on this issue, he surveyed the sources of Neo-Assyrian royal inscriptions: earlier Neo-Assyrian royal inscriptions (of both previous and current kings), chronicles, booty and tribute lists, and possibly campaign diaries and itineraries.¹⁸ He noted that certain editing procedures were common in the production of royal inscriptions, e.g.,

¹²Brinkman 1983; Cifarelli 1995; Fales 1982, 1991; Garelli 1982; Holloway 2002; Karlsson 2016; Liverani 1979; Machinist 1993, 2006; Pongratz-Leisten 2015; Maul 1999; Porter 1993, 2000, 2003, 2010; Tadmor 1981, 1997; Van De Mieroop 2010.

¹³Reade 1980a, 1980b, 1981b; Winter 1981; Winter 1983.

¹⁴The basic early work is Olmstead 1916; cf. Grayson 1980, 1981; Liverani 1973; Parpola 1981; Renger 1980-1983; Tadmor 1981; Van De Mieroop 1999, 40-59.

¹⁵Liverani 1992; the articles in Liverani, ed. 1995; Parpola & Porter 2001. Cf. also the results of the Tübinger Atlas des Vorderen Orients, led by W. Röllig, which produced, among other things, the series *Répertoire Géographique des Textes Cunéiformes*.

¹⁶Cf. Fales 1999-2001.

¹⁷Grayson 1980, 164-70.

¹⁸Grayson 1980, 164-7.

amounts of booty, troops, or cities conquered were increased in successive recensions.¹⁹ With regard to the mechanics of production, he suggested the following process, the quotation of which also gives a flavor of the manner of scholarly discussion of the subject:

Text prototypes were prepared, presumably by a master scribe, with the description of building activities omitted. These were to be used by the corps of scribes in preparing texts for specific structures. It is also possible that some of the known texts on clay tablets which include descriptions of building activities are actually prototypes for multiple production. Although it cannot be proven, it seems to me unlikely that a scribe read aloud from a master copy while others reproduced it. Given the difficulties of the cuneiform script this seems implausible. Drafts of texts to be inscribed on dedicated objects, such as furniture and weapons, were prepared on clay tablets and some of these drafts have survived. Similarly a group of captions intended for stone reliefs of Ashurbanipal has been preserved in draft form on clay. Stone engraving presented peculiar problems and required specialized techniques. There is an ancient pictorial representation of a stele being sculptured and inscribed but little is known of the actual process. . . . For some reason there was a predilection for the use of Babylonian sign forms by Assyrian engravers. The biggest problem with stone was the correction of an error. Occasionally the scribe would chisel out the mistake but frequently he simply left it, hoping no doubt that no one would ever notice.²⁰

Grayson went on to discuss the scribes who may have been the writers of the royal inscriptions, where they may have worked, and the fact that copies of royal inscriptions in other cities were kept in the palace.²¹

Similarly, S. M. Paley, in his 1976 book *King of the World: Ashur-nasir-pal II of Assyria*, which presents a study of the manuscripts of the Standard Inscription of Ashurnasirpal II that are now in the Brooklyn Museum, devoted a chapter to “the creation of the inscriptions,” and presented his own process of production.²² He suggested that there were two stages of production: “the preparation of the text as it was to appear on the monument, and the engraving of the text

¹⁹Grayson 1980, 167.

²⁰Grayson 1980, 168-9.

²¹Grayson 1980, 169.

²²Paley 1976, chapter 6.

onto the monument.”²³ He asserted that the first stage was executed on “an unbaked clay copy,” which was used to transfer the text to the stone orthostats on which it was to be inscribed.²⁴ He suggested, then, that the inscription was copied onto the orthostats in paint, and stonemasons used this painted copy as a pattern for incising the inscription into the stone. Each of these stages would have caused its attendant errors in the manuscripts, and these could be distinguished on the basis of whether a literate person would have produced them: “In general, the variations produced by the scribes involve changes in spelling, while the variations produced by illiterate sculptors are primarily changes in the form of the sign itself.”²⁵

An order of production similar to that proposed by Grayson and Paley has been reconstructed by P-R. Berger and R. Da Riva. While their proposals are intended for Neo-Babylonian royal inscriptions, their reconstruction of the process of production is useful as a heuristic for our study. Noting the theoretical nature of his proposed process,²⁶ Berger suggested the following stages: “*Endausführung* (die heute vorliegenden Exemplare), (die bereits erschlossenen) *Vorlagen*, *Urschrift*, ‘*approbierter*’ *Entwurf*, *Ausgangskonzept*.”²⁷ R. Da Riva expanded upon Berger’s process in her introduction to Neo-Babylonian royal inscriptions:

At the beginning there is an original idea or initial concept (*Ausgangskonzept*),²⁸ which is written down in one or more drafts (*Entwurf*). One of these drafts, for reasons that we will never know, is approved. The selected draft becomes the original inscription (*Urschrift*), from which emerge the models (*Vorlage*). The final result (*Endausführung*) is the text that has come to us and that we call inscription . . .²⁹

²³Paley 1976, 117.

²⁴Paley 1976, 117.

²⁵Paley 1976, 117.

²⁶“Sollen die theoretischen Möglichkeiten vom Ausgangskonzept bis hin zur Endausführung aufgegriffen werden, so ergeben sich folgende Wegstationen: . . .” (Berger 1973, 7).

²⁷Berger 1973, 7.

²⁸Da Riva notes (Da Riva 2008, p. 44, n. 172) that this stage could have been oral.

²⁹Da Riva 2008, 44.

However, Da Riva critiqued Berger's process:

Although this model might serve as a working hypothesis, it is doubtful that all inscriptions were composed according to it. Moreover, the model is perhaps too rigid and bureaucratic, and probably too far from the real circumstances of composition. Many royal inscriptions do not belong to a developmental chain, because they describe one-time events (the construction of this or that temple), so they are not likely to be modified diachronically. On the other hand, the style and contents of building inscriptions might have diverged from city to city, according to some local criteria dictated by temples or scribal schools. Finally, it is not plausible that each building inscription from a given king had to pass through all the above stages, and each draft, original inscription and model had to obtain the approval of the monarch.³⁰

Da Riva went on to discuss the agents involved in the production of the Neo-Babylonian royal inscriptions, building on the work of Berger, suggesting that the king probably had more or less involvement in the production some of his royal inscriptions, though at least his approval was likely necessary for all royal inscriptions.³¹ She then proposed a hypothetical balance of agency:

Let us imagine a king wishing to (re)build a temple. He exposed his idea to his entourage (priests, scribes), and perhaps entrusted someone to compose an inscription about the temple. The king might have also specified how he conceived the inscription. He might have recently discovered an ancient inscription while undertaking the rebuilding, and maybe wanted to have his own inscription composed in the manner of the old one, or simply wished to use some expressions or sentences from the ancient inscription in his text. Or perhaps some courtier decided to compose a text celebrating the building works and suggested the idea to the king. The monarch might have given *carte blanche* to this person, or might have made some suggestions about the future text. In reality, Neo-Babylonian monarchs were very busy people: they had a vast empire to tend to and many different kinds of political and ritual obligations to fulfill. Moreover, some of them spend months, even years (as in the case of Nabonidus), far away from the court. We cannot expect them to have supervised the composition processes of all royal inscriptions.

Finally, Da Riva discussed the use of written models and drafts. She interacted with the work of H.-P. Schaudig, who cited ocular errors, as well as a likely example of a draft of an inscription of Nabonidus, to argue that texts from his corpus (royal inscriptions of Nabonidus and

³⁰Da Riva 2008, 44.

³¹Da Riva 2008, 44-5; cf. Berger 1973, 8.

Cyrus) were copied from written exemplars.³² Da Riva pointed out that the identification of drafts is difficult, since the features expected in a draft could also occur in later copies, and that examples of ocular errors can also be explained as aural errors.³³

In addition to these scholars, who have proposed an order of production for Neo-Assyrian and other Mesopotamian royal inscriptions, other scholars have discussed various aspects of production in the course of studies of other topics. H. Tadmor argued that the scholars (*ummânū*) in the Assyrian king's cabinet were largely responsible for the drafting of Neo-Assyrian royal inscriptions, citing especially the colophon of Sargon II's letter to the god Aššur, which identifies one of these *ummânū* as its composer.³⁴ E. Frahm and B. N. Porter have further discussed the roles of kings and scholars, bringing to bear evidence especially from the Neo-Assyrian royal correspondence.³⁵ Frahm, Grayson, and J. Novotny have identified and published Neo-Assyrian royal inscriptions on clay tablets which were more or less likely used at some stage in the production of a final form of those inscriptions.³⁶ Additionally, Grayson has proposed that a phenomenon which he calls auto-dictation, i.e., when a scribe "was muttering to himself the text he was copying . . . and wrote what his lips were repeating rather than what his eyes saw," is the reason for certain hearing errors in Neo-Assyrian royal inscriptions.³⁷

³²Schaudig 2001, §I.7.a-b.

³³Da Riva 2008, 46. Note that Schaudig does state, "Diktate sind nicht auszuschließen, lassen sich aber auch nicht befriedigend nachweisen," and then provides examples of variants which may be aural errors (Schaudig 2001, §I.7.a).

³⁴Tadmor 1981, 30-3; Tadmor 1997, 328.

³⁵Frahm 1997, 281; Frahm 2003, Appendix C; Frahm 2011, 521-2; Porter 1993, pp. 109-10, n. 236.

³⁶E.g., Frahm 2009, nos. 18, 24, 63, 72, 73; RINAP 3/2 nos. 149-150, 152, 156-157, and 160 (cf. RINAP 3/2, pp. 5-8); Novotny 2014, Text 18. Note that distinguishing between drafts or master copies of royal inscriptions and later copies (e.g., as scribal exercises) or foundation documents is very difficult; these tablets are listed here because they *may* be drafts or master copies of royal inscriptions, not because they definitely are. See Chapter Four for more on this subject.

³⁷Grayson 1991b, 265-6; Grayson 2000, 302-4.

It can be seen that the studies summarized so far have depended, for their reconstructions of the process of producing Neo-Assyrian royal inscriptions, on either deduction, or else references to production in letters, or else possible patterns of royal inscriptions on clay tablets. Another way of investigating the production of Neo-Assyrian royal inscriptions is to study variation in them. Variation in the Neo-Assyrian royal inscriptions can be studied on two levels: 1) variation between similar but distinct compositions, produced as successive royal inscriptions were composed for a given king, incorporating literary material from previous compositions, but modifying it, and using it in different combinations, to produce new compositions; and 2) variation between manuscripts of the same composition, caused as the text of the composition was being transmitted.³⁸

The first type of variation has been the object of several studies.³⁹ For example, in a series of articles dealing with Ashurbanipal's prism inscriptions, M. Cogan and H. Tadmor have described the types of variation evident in these prisms as they were modified in successive recensions.⁴⁰ In one article, they argued for four stages in the development of the narrative involving Gyges of Lydia in the prisms, and described the editorial procedures of each stage.⁴¹ The types of changes made as new recensions were created included substitutions of parallel nouns and verbs, including names of countries, and expansion and deletion of parallel lines or narrative details.⁴² Indeed, these prisms are promising for further study of both types of variation, since there

³⁸This corresponds to the distinction between compositional and transmissional variants drawn by Liverani (1981, §1.2); this distinction will be expounded further in Chapter Six.

³⁹See, in addition to the studies surveyed below, that of De Odorico 1994 for the inscriptions of Tiglath-pileser I.

⁴⁰Cogan & Tadmor 1977; Cogan 2005, 11-4.

⁴¹Cogan & Tadmor 1977, 76-81.

⁴²Cogan & Tadmor 1977, 77-81; cf. Cogan 2005, 11-4.

are several recensions, each dateable by their colophons, and some of which occur in numerous manuscripts.⁴³

Cogan's and Tadmor's work has been continued in a 1981 article by F. M. Fales, "A Literary Code in Assyrian Royal Inscriptions: The Case of Ashurbanipal's Egyptian Campaigns."⁴⁴

Like Cogan and Tadmor, Fales focused on a single narrative in the Ashurbanipal prisms, and studied variation in this narrative between the recensions, arguing that "virtually every clause in the accounts could be, and in fact was, built upon for modification (amplification/reduction/permutation) by means of specific stylistic techniques."⁴⁵ These techniques involved the amplification of parallelism and prosody, the rhetorical means of communicating Assyrian royal ideology:

. . . Ashurbanipal's Egyptian campaign account is, in the main, the product of writing along well-defined parameters of style; in fact, the product of a general system or "code" of style, which has more-than-syntagmatic semantic/rhythmic clusters as its core, and specific aggregations of nouns, or whole clauses to be inserted, as its possibilities for overall stylistic (and consequently rhetoric) amplification of the factual and ideological message to be purveyed.⁴⁶

He concluded from the existence of this code that the composers of the Neo-Assyrian royal inscriptions must have possessed a particular competence in this code, alongside their general scribal and political competencies.⁴⁷

The 1981 article of M. Liverani, "Critique of Variants and the Titulary of Sennacherib," in which he studied variation in the titulary of Sennacherib in his royal inscriptions, is a particularly important study of the first type of variation. Neo-Assyrian royal inscriptions contain lengthy recitals of titles and epithets of the king, and these titles and epithets were often modified

⁴³Cf. Cogan 1977; Cogan 2005, where both types of variation are studied briefly.

⁴⁴Fales 1981.

⁴⁵Fales 1981, 171.

⁴⁶Fales 1981, 194.

⁴⁷Fales 1981, 201.

in successive royal inscriptions to reflect ideological changes. Liverani managed to correlate changes in the titulary of Sennacherib to developments in royal ideology throughout the king's reign.⁴⁸ Liverani's article differs from, e.g., the work of M.-J. Seux,⁴⁹ whereas the latter's work is primarily a philological study of the epithets of Mesopotamian kings, Liverani's article is meant to track variants in Sennacherib's titulary and link them to ideological shifts in the course of the king's reign. Liverani's methodology has since been put to use in the work of his student, B. Cifola, who extended Liverani's method to the titulary of all Assyrian kings down to Tiglath-pileser III, establishing that Assyrian ideological development is reflected in the titularies, both in the course of the reign of a single king and over the entire course of the period Cifola surveyed.⁵⁰

In contrast to the first type of variation in Neo-Assyrian royal inscriptions, the second type of variation - variation between manuscripts of the same composition - has only rarely been studied. An important exception is a 2005 article by Cogan, "Some Text-Critical Issues in the Hebrew Bible from an Assyriological Perspective," in which he again surveyed the Ashurbanipal prisms.⁵¹ He asserted that there were two groups of people responsible for Ashurbanipal's yearly annals:

In the first group, the principal one with respect to creation of the texts, were the scribal authors; in the second, the copyists. The authors were guided by two principles in their work: (1) the charge to memorialize the king's activities in the most favorable light, and (2) the need to compose in line with literary tradition. The incorporation of these two principles within the personality of the individual author engendered the inscriptions. Of course, when all was said and done, the authors were obliged to satisfy the desires of the "great king," who commissioned the texts. As for the second group, the copyists, their job was to duplicate the text that was destined for burial in the foundations of a building

⁴⁸Liverani 1981.

⁴⁹Seux 1967.

⁵⁰Cifola 1995, especially her concluding remarks (pp. 145-8).

⁵¹Cogan 2005.

or within a wall, or for display in the palace, or for distribution to various centers of the empire. The overwhelming majority of our texts are the products of these copyists.

Cogan was unaware of the existence of any “holographs” of Neo-Assyrian royal inscriptions, aside from Sargon II’s letter to the god Aššur.⁵² He surveyed the types of variants which occur between the manuscripts of Ashurbanipal’s prisms, noting that there is a considerable amount of random orthographic variation - CVC vs. CV-VC orthographies and logographic vs. syllabic orthographies - as well as the usual scribal errors, such as dittography, omissions, interchanges of signs, spelling errors, and differences in sequences of terms.⁵³ Other variants include changes of verb tense and substitutions, additions, and omissions of words and phrases.⁵⁴ Cogan concluded by observing that, on the orthographic and semantic level, “the overall impression is that the copyists sought to duplicate the text as given, and that they had no intention of changing or correcting it, even though syllabic differences are discernible in all copies of a single edition.”⁵⁵

Finally, something should be said of M. Worthington’s 2012 book *Principles of Akkadian Textual Criticism*, since it addresses some aspects of production of Neo-Assyrian royal inscriptions. Worthington’s book is a survey of text-critical issues as applied to Akkadian texts in general, and as such does not consider any one corpus of Akkadian texts in great detail. Nonetheless, Worthington does discuss certain aspects of production of Akkadian texts that are relevant, directly or indirectly, to the production, more specifically, of Neo-Assyrian royal inscriptions.

As one would expect, Worthington surveyed the types of textual variation regularly caused in the course of transmission, e.g., various types of accidental omissions, additions, and substitutions, from the more particular point of view of the transmission of Akkadian texts (e.g.,

⁵²Cogan 2005, 4.

⁵³Cogan 2005, 6-7.

⁵⁴Cogan 2005, 7-10.

⁵⁵Cogan 2005, 14-5; cf. the comments on this on pp. 14-6.

Assyrianisms), and his observations are valuable.⁵⁶ Of particular importance for our study is his discussion of modes of transmission of cuneiform texts, including transmission through copying, dictation, and learning by heart.⁵⁷ In addition, Worthington considered the types of textual phenomena which indicate that sets of manuscripts are genetically related.⁵⁸ Finally, he discussed the role of stonemasons in the transmission of Neo-Assyrian royal inscriptions.⁵⁹ We will have occasion to engage with Worthington's ideas at greater length in the chapters of this dissertation, so I simply note here the importance of Worthington's book for this study.

So far as I am aware, little more has been done to gain insight into the production of Neo-Assyrian royal inscriptions by studying variation between the manuscripts of a single composition. The reason for this is undoubtedly that access to this level of variation is difficult or completely unavailable, given the way that Neo-Assyrian royal inscriptions have generally been published. Until the RIMA volumes appeared, such variants were, at best, provided in a list of variants in a critical apparatus in publications of Neo-Assyrian royal inscriptions. Moreover, these apparatuses often contained variants in similar passages from different compositions.⁶⁰ Thus, in order to study variation in the manuscripts of a composition, it was necessary to examine the artifacts in person and, failing that, to have sufficiently legible photographs, so that the correct readings could be ascertained. But in many cases, artifacts on which the manuscripts of Neo-Assyrian royal inscriptions are inscribed are scattered across the world. One has to travel to the world's museum collections to gather the necessary data for precise study of variation be-

⁵⁶See Worthington 2012, §3.2.

⁵⁷Worthington 2012, §1.2. Cf. Chapter Seven in this dissertation.

⁵⁸Worthington 2012, §2.4. Cf. Chapter Five in this dissertation.

⁵⁹Worthington 2012, §3.6. Cf. Chapter Eight in this dissertation.

⁶⁰E.g., AKA, which does not regularly provide the sources of variants, leaving the reader unable to check them; cf. similarly Le Gac 1907. Cf. Liverani 1981, n. 1, on the publication of the inscriptions of Sennacherib, as well as Levine 1981, 53-9, in which Levine reviews the ways in which Neo-Assyrian royal inscriptions have been published, as well as the drawbacks that this has for studying variation.

tween manuscripts. This made it difficult to access the relevant data for accurately studying variation between manuscripts of a given composition.

This state of affairs has been progressively rectified since the beginning of the RIM project. In each of the RIMA volumes, Grayson included a microfilm containing scores of many compositions in multiple manuscripts. A score, German *Partitur*, is a way of formatting the representation of readings in manuscripts of a composition, so that transliterations of the corresponding lines in each manuscript are written on their own line, one below the other, line by line, like a musical score. In this way, every line of every manuscript is visible to the reader for easy comparison with the corresponding lines in the other manuscripts.⁶¹ This method of presentation offers a distinct advantage for studying variation among manuscripts over the critical apparatus, which simply lists variants at the end of a transliteration of a master text.

When the RINAP project commenced, it began to provide the scores of select compositions in the form of CD-ROMs at the backs of the RINAP volumes. More recently, the RINAP project has contributed its data, including its scores, to the Open Richly Annotated Cuneiform Corpus project, which is an online platform for supporting the digitization of multiple cuneiform corpora in a format which is accessible and analyzable for scholars online.⁶² Moreover, another online project, the Cuneiform Digital Library Initiative is a boon to the study of variation between manuscripts of Neo-Assyrian royal inscriptions.⁶³ This online tool catalogs tens of thousands of cuneiform texts on various media, and often includes high resolution photographs of the texts. Finally, internet access to photographs of cuneiform texts provided by museums and im-

⁶¹Introduced, as far as I am aware, in Edzard 1974, 105-6; it has been used repeatedly since, especially for Sumerian literary compositions, and also for Akkadian compositions (the earliest that I am aware of is Reiner 1975, 28).

⁶²<http://oracc.museum.upenn.edu> (accessed 7 August 2017).

⁶³<http://cdli.ucla.edu> (accessed 7 August 2017).

age databases are of great importance for this work. Thus, the study of the Neo-Assyrian royal inscriptions, indeed, of all of cuneiform studies, is at a stage of its development which makes possible the analysis of variation between manuscripts of compositions in ways that were not possible before.

1.2. Research Design

The purpose of this study is to contribute to our understanding of the process of producing Neo-Assyrian royal inscriptions by studying variation in the manuscripts of a single composition.

1.2.1. Data-Set

The manuscripts of the Standard Inscription of Ashurnasirpal II,⁶⁴ which are almost always stone orthostats from the Northwest Palace at Nimrud, ancient Kalḫu, will serve as the core data-set of this dissertation. This data-set was chosen because of its uniqueness for answering questions of production of a single composition. There are well over three hundred known manuscripts of the Standard Inscription,⁶⁵ of which two hundred thirty-one were available to me for this dissertation, either in legible photographs or through first-hand collation.⁶⁶ Such a large number of manuscripts allows one to distinguish patterns of variation from idiosyncratic variants with greater certitude than if only a few variants were known, and collation of so many manuscripts - in person or in photographs - allows one to distinguish numerous idiosyncrasies in execution of signs and formatting of manuscripts in the stone orthostats.

⁶⁴RIMA 2.0.101.23.

⁶⁵Meuszyński 1981, 1.

⁶⁶See Appendix 5 for the manuscripts.

These manuscripts were produced in a relatively short time (during the construction of the Northwest Palace), in a shared archaeological context (the Northwest Palace), mainly for a particular type of architectural component (stone orthostats), and the primary contexts of these orthostats, in their exact relations to one another and to the rest of the palace, have been reliably reconstructed.⁶⁷ Moreover, the Standard Inscription was composed and transmitted in the context of a massive program of production of compositions (royal inscriptions) to be installed in the Northwest Palace and other monumental buildings at Kalḫu during the same major building project. All of these compositions, including the Standard Inscription, contain shared literary components, extended passages of text, which are modified and recombined in various ways to produce the different compositions. This state of affairs allows for a wider literary context in which to understand not only variants produced in the course of scribal transmission of particular compositions, but also variants produced in the course of scribal editing of the shared literary components of the compositions.⁶⁸

Of course, I am not the first to see the importance of this data-set. We have already summarized the 1976 work of Paley, in which he was able to discuss aspects of production on the basis of the manuscripts of the Standard Inscription in the Brooklyn Museum.⁶⁹ However, this comprises only twelve manuscripts, so that Paley's work must be considered provisional and incomplete. Similarly, W. de Filippi published a study of a select group of manuscripts of the Standard Inscription, providing an edition of the text, including an apparatus of variants from

⁶⁷See Chapter Two for more on the archaeological/architectural context of the Standard Inscription.

⁶⁸See Chapter Three for more on the literary context of the Standard Inscription.

⁶⁹Paley 1976.

forty-nine manuscripts in the British Museum, and attempted to reconstruct the chronology of the Kalḫu compositions of Ashurnasirpal II.⁷⁰

An even more significant work for the study of variation in the Standard Inscription was A. F. Conradie's 1989 dissertation, *The Inscriptions of Ashurnasirpal II: A Reappraisal of the Available Editions*, submitted to the University of Stellenbosch. It included a score of the one hundred forty-six manuscripts of the Standard Inscription available to him firsthand or through photographs at that time.⁷¹ His score was computerized, and included as a floppy disk with his dissertation, though this work has not, to my knowledge, been converted to modern computer formats and made more widely available. While most variants in the Standard Inscription will be clear in Conradie's score, he was not able to include as many manuscripts as it is possible to include now. He states in his introduction that he intended to expand upon his score, but this was never done so far as I am aware.⁷² Moreover, while most variants are visible in Conradie's score, and he in fact lists most of them, he does not provide comments on paleography, nor does he include comments on the classification and causes of variants, nor on their significance for the production of the manuscripts. Conradie's focus in the dissertation, as his title suggests, is on evaluating the quality and manner of publication of the Kalḫu inscriptions of Ashurnasirpal II in the editions available to him, and correcting them where needed.⁷³

Finally, something should be said about Grayson's edition of the Standard Inscription in RIMA 2.⁷⁴ Grayson does not include a score of the Standard Inscription, "(f)or obvious rea-

⁷⁰de Filippi 1977.

⁷¹Conradie 1989b.

⁷²Conradie 1989b, viii-ix.

⁷³See especially Conradie 1989b, chapter 3.

⁷⁴RIMA 2.0.101.23.

sons,”⁷⁵ which I take to mean it would take up too much space, given the number of manuscripts; he does, however, include a catalog of manuscripts,⁷⁶ presents an edition of a master text,⁷⁷ and provides “major variants” in his notes.⁷⁸ Grayson’s work is philologically strong and his catalog is remarkably thorough given the fact that he was publishing every Assyrian royal inscription down to Aššur-nārārī V. However, he does not provide a comprehensive list of variants, nor does he include a score of the Standard Inscription.

Thus, a comprehensive study of variation among the manuscripts of the Standard Inscription of Ashurnasirpal II remains a desideratum. Indeed, in spite of the fact that I am able to include many more manuscripts in my study than were available to Conradie, many manuscripts, especially those in Iraq, remain to be analyzed. At present, it is uncertain how many of the orthostats in Iraq remain intact, after the Islamic State ransacked the Mosul Museum and destroyed the reconstructed Northwest Palace at Nimrud. It is hoped that in a future published version of this dissertation, it will be possible to include all available manuscripts of the Standard Inscription in the analysis.

1.2.2. Organization and Presentation of the Data

The basis of the analyses in the chapters of this dissertation is the presentation of variation among manuscripts of the Standard Inscription in the first four appendices at the end of the dissertation. Thus, a score incorporating all manuscripts of the Standard Inscription available to me is presented in this dissertation in Appendix 4. This score is the basis for all analyses pre-

⁷⁵RIMA 2, p. 274 (parentheses mine).

⁷⁶RIMA 2, pp. 268-74.

⁷⁷Both de Filippi and Grayson used orthostat G-2 as their master text of the Standard Inscription.

⁷⁸RIMA 2, p. 268.

sented in the chapters. It presents not only the text of the Standard Inscription for each manuscript, along with all variants, but also line boundaries, as well as places in which lines are divided by, e.g., complex relief contours. Thanks to a fellowship granted by the American Academic Research Institute in Iraq, I was able, in the spring of 2015, to photograph and collate the orthostats in the Ashmolean Museum, Oxford; the Birmingham Museum and Art Gallery, Birmingham; the Bristol Museum and Art Gallery, Bristol; the British Museum, London; the Fitzwilliam Museum, Cambridge; the Manchester Museum, Manchester; the *Musées royaux d'Art et d'Histoire*, Brussels; the *Musée du Louvre*, Paris; the National Museum of Denmark, Copenhagen; the Ny Carlsburg Glyptotek, Copenhagen; the *Skulpturensammlung* in the Albertinum, Dresden; the *Staatliches Museum Ägyptischer Kunst*, Munich; and the *Vorderasiatisches Museum*, Berlin. In addition, I was able to photograph and collate the orthostats in the Walters Art Museum, Baltimore, and to obtain legible photographs of orthostats from other institutions from colleagues. Nearly all of the remainder of the manuscripts of the Standard Inscription included in my score were transliterated from photographs found in various publications and on the Internet. A catalog of the extant manuscripts of the Standard Inscription is provided in Appendix 5, where the reader can find the locations of photographs of the manuscripts. In addition, this catalog contains various other relevant information about the manuscripts, including their sigla, their museum numbers, the numbers of lines of text on them, the formats of the inscriptions, publication information, and types of artifacts.

In order to contextualize the manuscripts of the Standard Inscription in the Northwest Palace, each manuscript is assigned a siglum corresponding to the original location of the architectural component on which the manuscript was incised. These sigla are those of J. Meuszyński, S. M. Paley, and R. P. Sobolewski, who reconstructed the primary contexts of the architectural

components that bear the manuscripts of the Standard Inscription.⁷⁹ Thus, the siglum I-12 corresponds to orthostat I-12, which means the twelfth orthostat in Room I of the Northwest Palace, according to the system of Meuszyński, Paley, and Sobolewski. The adjacent orthostats to I-12 are I-11 and I-13. Orthostats marked with sigla of three characters are orthostats in doorways. Doors were marked with lower-case letters in the system of Meuszyński, Paley, and Sobolewski, so G-a-1 refers to orthostat 1 in doorway a in Room G. In addition to orthostats, the Standard Inscription was also occasionally incised on thresholds and on one colossus. The sigla of thresholds have two characters; for example, S-a is the threshold in door a in Room S. The sole colossus is manuscript E-c-2; its siglum means Room E, door c, colossus 2. On the basis of these sigla, the reader can observe the spatial proximities of the manuscripts and what type of artifact the text of the manuscript is on,⁸⁰ allowing for more streamlined integration of textual observations within architectural context. Each manuscript is marked with its siglum at the beginning of the transliteration of each line in the score, allowing the reader to be constantly aware of these features vis-à-vis the other orthostats.

Variation among the manuscripts of the Standard Inscription, evident in the presentation of the manuscripts in score format, has been cataloged and classified in Appendix 3. All types of variation observable in the manuscripts of the Standard Inscription have been considered. The variants are cataloged under two sets of rubrics. Variants have been classified as omissions, additions, or substitutions; under these rubrics, variants have been considered under the categories

⁷⁹Meuszyński 1981; Paley & Sobolewski 1987; Paley & Sobolewski 1992. Cf. Chapter Two, where their contribution is discussed in detail.

⁸⁰An upper-case letter followed by a number is always an orthostat; an upper-case letter followed by a lower-case letter is always a threshold, and an upper-case letter followed by a lower-case letter followed by a number is always an orthostat in a doorway, except for E-c-2, which is a colossus. The reader should note that the sigla of colossi have identical types of characters to orthostats in doorways in the system of Meuszyński, Paley, and Sobolewski; but, since there is only one manuscript of the Standard Inscription that is a colossus, Standard Inscription sigla of three characters are always doorway orthostats, except for E-c-2.

paleographic variants, orthographic variants, grammatical variants, lexical variants (variants of one word), and variations of content (variants of more than one word).

Given the importance of variants shared among multiple manuscripts, all shared variants in the Standard Inscription manuscripts have been cataloged in Appendix 2. This catalog differs from the catalog in Appendix 3, in that the latter contains not only shared variants, but also variants which occur in only one manuscript. Finally, since we will argue that there are at least two recensions of the Standard Inscription, the I Recension and the M Recension,⁸¹ I have cataloged all of the shared variants in one of these recensions, the I Recension, in Appendix 1. Each of these appendices contains commentary on various aspects of the variants cataloged in them.⁸²

1.3. Argument of the Dissertation

The remaining chapters of the dissertation use the data presented in the appendices, as well as other textual and archaeological data as needed, to build a model of scribal production of the manuscripts of the Standard Inscription. After reviewing the archaeological and literary context of the text and manuscripts of the Standard Inscription, the chapters of the dissertation proceed through the stages of production of the Standard Inscription, from inception to final form.

Chapter Two sketches the archaeological and architectural background of the study, including the descriptions of the building program of Ashurnasirpal II at Kalḫu in his own inscriptions, as well as the history of modern excavations at Nimrud and the reconstruction of the primary contexts of the royal inscriptions of Ashurnasirpal II from Nimrud, including the Standard Inscription. This will allow us to intelligently use the primary contexts of the manuscripts of the

⁸¹See Chapter Five.

⁸²See the introductions to the appendices for more explanation of their contents and organization.

Standard Inscription and other compositions from Nimrud in our analyses in the succeeding chapters.

Chapter Three defines and introduces the broader literary context for the study, namely, the royal inscriptions of Ashurnasirpal II from Nimrud, since the Standard Inscription was part of a massive project of producing numerous related compositions for the building program at Kalḫu. These other compositions, along with their primary contexts and the media on which they are inscribed, are surveyed. The analyses in the following chapters will occasionally rely upon the literary relationships between the Standard Inscription and these compositions of Ashurnasirpal II from Nimrud, and Chapter Three introduces these relationships and justifies comparison between these compositions.

Chapter Four attempts to reconstruct the first stage of production of the Standard Inscription, namely, the production of the master copy. It is evident, from the fact that there are multiple, quite homogeneous, manuscripts of the Standard Inscription, that there must have been at least one master copy of this composition, from which these manuscripts were ultimately transmitted. Since it is not possible to construct a model for the development of this master copy on the basis of the extant manuscripts of the Standard Inscription, we resort to a detailed survey of references to the production of Neo-Assyrian royal inscriptions in the Neo-Assyrian royal correspondence, mainly from the time of the Sargonids (721-ca. 627 BCE), as well as a detailed survey of what were likely clay tablet drafts and master copies of Neo-Assyrian royal inscriptions. As the history of research in Chapter One has shown, this work has largely already been done, but some evidence can be added. The contribution of this chapter, then, is in its comprehensive summary and synthesis of the available evidence for the production of the master copy.

On this basis we reconstruct a process of producing master copies, as follows. When a royal inscription was required, one or more of the royal scholars (*ummânû*), with the participation of the king, edited successive drafts on clay tablets or writing boards, as needed, toward a final, perfected form, the master copy. The master copy may have included instructions for scribes and/or artisans for the production of the final form of the composition, as well as any accompanying iconography and/or epigraphs. The master copy was then used to transmit the text of the composition to the final medium. In addition, an archival copy of the inscription could be kept in an official archive; this archival copy may have been a copy of the master copy, an earlier draft, or even the master copy itself. Not all aspects of this reconstructed process were necessarily operative in the case of the Standard Inscription, but it is difficult to imagine how the hundreds of manuscripts of the Standard Inscription, with relatively little variation given the number of manuscripts, could have been produced without recourse to one or more master copies, and the literary unity and craftsmanship evident in the Standard Inscription suggests that some drafting process was used to produce it.

Chapter Five builds on the results of Chapter Four, by attempting to reconstruct the next stage of production of the Standard Inscription. I isolate a distinct recension of the Standard Inscription which I call the I Recension (because its manuscripts are from Room I in the Northwest Palace), on the basis of combinations of shared variants which only occur in the manuscripts of the I Recension. I call such combinations of variants variant profiles. I then sub-divide the manuscripts of the I Recension into sub-groups of manuscripts on the basis of shared variant profiles which are unique to those sub-groups. I argue that the variant profile unique to the I Recension manuscripts was transmitted from the master copy of the I Recension, while the variant profiles of the sub-groups of I Recension manuscripts were transmitted from copies of the master copy of

the I Recension. Thus, in this chapter, I argue that an intermediate stage of production existed between the master copy and the final forms (the extant manuscripts of the I Recension). This intermediate stage consists in what I call intermediate copies, i.e., copies of a master copy, which were then used to transmit the text of the master copy to the extant manuscripts. While no such intermediate copies are extant, they can be detected by observing patterns of shared variants in sets of manuscripts of the Standard Inscription. I suggest that such intermediate copies were used in order to expedite the process of copying the text of the Standard Inscription onto the hundreds of orthostats in the Northwest Palace.

Chapter Six considers the relationship between the I Recension and the text of the majority of manuscripts, which I call the M Recension. Using Liverani's distinction between compositional variants, which are intentional variants produced in the course of editing, and variants of transmission, which are unintentional variants produced in the course of transmitting texts,⁸³ I argue that the variants which distinguish the I and M Recensions are compositional in nature, i.e., that they were produced when the text of one of these recensions was edited toward the text of the other, and they reflect larger patterns of compositional development in the program of Ashurnasirpal II's royal inscriptions at Kalḫu. I argue, furthermore, on the basis of these distinguishing variants, that it was the text of the I Recension that was edited toward the text of the M Recension, implying that the I Recension was earlier than the M Recension.

Chapter Seven attempts to recover the mode of transmission - visual or aural - of the texts of the intermediate copies to the extant manuscripts. I argue that the main mode of transmission was probably visual copying, using three lines of evidence: the distribution of the text of the Standard Inscription over the orthostats, visual variants in the manuscripts of the Standard In-

⁸³Liverani 1981, 228.

scription, and incomprehensible variants, i.e., errors that would have been corrected if they had been dictated. Of particular importance among these lines of evidence is the first, which shows that scribes adjusted the script density of their copies on the extant manuscripts, as they anticipated reaching the ends of lines or the ends of their rulings. It should be noted, however, that the identification of the mode of transmission of the texts of the intermediate copies to the extant manuscripts is only probable and that it is a generalization about what was probably a complex process; it remains possible that dictation was used occasionally at this stage of transmission, and that dictation may have been used at earlier stages of transmission, e.g., in the transmission of the text from the master copy to the intermediate copies.

Finally, Chapter Eight surveys some of the practices of the stonemasons as they incised the Standard Inscription into the orthostats in the Northwest Palace. I review some of the evidence, iconographic and textual, of the work of stonemasons and the relationships between their work and the work of scribes. I isolate five types of errors that were probably caused by stonemasons, illustrating these errors with photographs of the errors on the orthostats bearing the Standard Inscription, and noting that the types of errors caused by the masons suggests that, while they knew how to form cuneiform wedges properly, at least some of them were probably not adept at producing the correct forms of even common cuneiform signs.

Chapter Two:

The Archaeological and Architectural Context of the Standard Inscription

2.1. Introduction

The purpose of this chapter is to sketch the archaeological and architectural background for the remainder of the dissertation. The main arguments of this dissertation use the Standard Inscription of Ashurnasirpal II from Nimrud (ancient Kalḫu) as the chief data-set. The treatment of cuneiform inscriptions as artifacts with archaeological context is now, rightly, a methodological rule in the study of ancient Mesopotamia.⁸⁴ This approach requires an understanding of the architectural and archaeological context of the Standard Inscription and related inscriptions of Ashurnasirpal II from Kalḫu. To this end, this chapter will both survey the descriptions of the reconstruction of Kalḫu in Ashurnasirpal's own inscriptions, as well as summarize the history of excavations at Nimrud and the treatment and primary contexts of the artifacts on which the Standard Inscription and other related compositions of Ashurnasirpal II from the site were inscribed. Thus, this chapter does not so much argue for a thesis, as it provides the necessary information for the reader to follow later lines of argumentation for the theses presented in the following chapters. It attempts to paint a portrait of the context - architectural and archaeological - in which the the Standard Inscription, and related inscriptions, should be analyzed.

⁸⁴Cf., e.g., the comments of Zettler 1996 for methodological points, and Stone 1981 for an example.

2.2. Reconstruction of Kalḫu during the Reign of Ashurnasirpal II according to the Inscriptions

In the early-mid-ninth century BCE, the Assyrian king Ashurnasirpal II (883-859) began major reconstruction works at the city of Kalḫu, modern Nimrud, located about 33 kilometers in a direct line south southeast of Nineveh⁸⁵ and about 71 kilometers directly north of Aššur, on the left bank of the Tigris River.⁸⁶ This city would be the capital of Assyria for the next century-and-a-half, until Sargon II (721-705) moved the capital from Kalḫu to his newly constructed royal city Dūr-Šarrukīn (modern Khorsabad).

By the time that Ashurnasirpal II initiated his building projects at Kalḫu in the ninth century, the site had been occupied since the first half of the third millennium at the latest.⁸⁷ During the Middle Assyrian period (mid-late second millennium BCE), the city had functioned as a provincial center,⁸⁸ and Ashurnasirpal II refers in his building accounts to former construction work there by Shalmaneser, probably Shalmaneser I (1273-1244),⁸⁹ an event that Ashurnasirpal may have known about because of foundation documents uncovered in the course of the ninth century building projects.⁹⁰ Indeed, the ninth century phase of Neo-Assyrian palace architecture, with its reliefs and sculptures and myriads of inscribed surfaces, is a continuation of practices in evidence in the Middle Assyrian period, especially during the reign of Tiglath-pileser I

⁸⁵Nineveh is located in a suburb of modern Mosul.

⁸⁶Parpola & Porter 2001, Map 4, Grid C5.

⁸⁷Mallowan (1966, I 74, 223), discovered Ninevite V pottery in the southeast corner of the citadel. There was also evidence which is thought to be from the Old Babylonian period. Loftus discovered a grave, also in the southeast corner of the mound, in which there was an axe head which Mallowan dated to “about 1750 B.C.” (Mallowan 1966, I 74, n. 1; 223) on the basis of an “exactly comparable” axe head found by him at Chagar Bazar.

⁸⁸Radner 2006-2008, 46. Cf., e.g., VS 21 21 (VAT 18066), from the reign of Tiglath-pileser I (1114-1076), which records offerings received from the provinces, including Kalḫu. Cf. Postgate 1985, 96-7.

⁸⁹RIMA 2.0.101.1, iii 132; RIMA 2.0.101.2, 52; RIMA 2.0.101.17, v 1-2; RIMA 2.0.101.23, 14-15; RIMA 2.0.101.26, 46-7; RIMA 2.0.101.28, v 1-2; RIMA 2.0.101.29, 9'; RIMA 2.0.101.32, 7. Shalmaneser I does not state in his inscriptions that he constructed anything at Kalḫu. Cf. Donbaz & Frame 1983; RIMA 1, pp. 180ff.; PNAE 3.1, 1072b; Baker 2006-2008. His building projects are mainly at Aššur, but also attested at Nineveh, Talmušu, Arbela, Tarbišu, Kaḫat, and Isana. However, it is not a great leap to assume that he conducted building operations at Kalḫu, though one must not be adamant.

⁹⁰Reade 2002, 138.

(1114-1076). The textual evidence from that king's reign, as well as some archaeological evidence from Aššur, attest to similar practices, including the stationing of colossi at doorways, the use of inscribed reliefs on orthostats, and portrayals of the king's exploits.⁹¹

The majority of evidence for royal occupation of the site of Nimrud comes from the Neo-Assyrian period, beginning with the reign of Ashurnasirpal II. J. E. Reade estimates that Ashurnasirpal was in fact responsible for about one quarter of the total citadel construction, based upon the locations of his inscriptions; Shalmaneser III (858-824) was responsible for continuing the work his father began.⁹² In his inscriptions, Ashurnasirpal states that Kalḫu had become dilapidated, so he rebuilt it.⁹³ The inscriptions refer specifically to the (re)construction of particular elements of the city, which are surveyed in the following pages.

2.2.1. The Canal Patti-ḫegalli⁹⁴

In the building accounts in at least three of his inscriptions, Ashurnasirpal II refers to the construction of a canal for irrigation of the region adjacent to Kalḫu, which ran from the Upper Zab to the city:

ÍD-tu TA ^{íd}Za-ba AN.TA aḫ-ra-a ^{íd}Pa-ti-ḪÉ.GÁL MU-šá ab-bi ^{giš}KIRI₆.MEŠ ina li-me-tu-šá az-qup GURUN.MEŠ DÙ.A.BI GEŠTIN.MEŠ a-na Aš-šur EN-a u É.KUR.MEŠ KUR-a BAL⁹⁵

⁹¹RIMA 2.0.87.4, 67-71 and RIMA 2.0.87.11, 13'ff. refer to the stationing of a *burḫiṣ* at the doors of palaces in Aššur and Nineveh; RIMA 2.0.87.4, 63 and RIMA 2.0.87.10, 62, refer to the use of orthostats in Aššur and Nineveh; Tiglath-pileser I refers to portraying his exploits in RIMA 2.0.87.10, 76-7; fragments of inscribed reliefs of Tiglath-pileser I were found at Aššur (Lundström & Orlamünde 2011). Cf. also the comments in Kertai 2014b, 690.

⁹²Reade 2002, 138. Shalmaneser's work on the citadel is very well attested by his inscriptions; cf. Reade 2002, 138-9.

⁹³E.g., RIMA 2.0.101.23, ll. 14-5.

⁹⁴Cf. RIMA 2.0.101.1 iii 135; RIMA 2.0.101.17 v 5-10; RIMA 2.0.101.26, ll. 53-5; RINAP 4 87 for primary sources, as well as Oates 1968, 45-9; Reade 1978, 171-2; Davey 1985; Bagg 2000a, 95-102; Bagg 2000b, 311-4; Oates & Oates 2001, 33-5 for scholarly discussion of this canal.

⁹⁵RIMA 2.0.101.1 iii 135; RIMA 2.0.101.26, ll. 53-5.

I dug a canal from the Upper Zab River; I named it “Canal of Abundance.”⁹⁶ I planted gardens in its environs; I offered all (kinds of) fruits and wines to Aššur, my lord, and the temples of my land.

This canal was discovered by A. H. Layard in the nineteenth century CE⁹⁷ and its course can be reconstructed.⁹⁸ According to A. M. Bagg, “The course of the canal can be traced as a rock-cut channel along the right banks of the Greater Zab for some 8 km, from the modern village of Quwair to a point some 5 km before the river joins the Tigris, where the canal flows in a north-west-southwest direction, reaching Kalḫu at its southeastern edge . . .”⁹⁹ The canal is also attested in an inscription of Esarhaddon (680-669), which refers to Ashurnasirpal’s work on the canal.¹⁰⁰ This canal was thus a remarkable feat, requiring both a massive amount of manpower and skill to complete.

2.2.2. The Citadel Platform

According to Ashurnasirpal II’s inscriptions, before he began to construct the monumental buildings for which Nimrud is famous, he dug down to the water table, and built up the citadel to a height of one hundred twenty courses of brick. While this assertion is attested in several of Ashurnasirpal’s inscriptions,¹⁰¹ the following two quotations are representative:

DU₆ *la-be-ru lu-ú ú-na-kir₇ a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ana muš-pa-li ú-
ta-bi BÀD-šú ana eš-šú-te ar-šip TA UŠ₈-šú a-di gaba-dib-bi-šú ar-šip ú-šak-lil*¹⁰²

⁹⁶The Nimrud Monolith contains several variants, including an alternate name for the canal: *Ba-be-lat-ḪÉ.GÁL*, “Bearer of Abundance” (RIMA 2.0.101.17 v 6).

⁹⁷Layard 1849b, 80-1.

⁹⁸Oates 1968, 43, Fig. 3; Bagg 2000a, Tf. 19-20.

⁹⁹Bagg 2000b, 312.

¹⁰⁰RINAP 4 87; cf. Bagg 2000a, Text Nr. 49.

¹⁰¹RIMA 2.0.101.1 iii 136; RIMA 2.0.101.2, ll. 55-6; RIMA 2.0.101.23, ll. 17-18; RIMA 2.0.101.26, ll. 55-8; RIMA 2.0.101.28, ll. 6-7; RIMA 2.0.101.30, ll. 23-5; RIMA 2.0.101.32, ll. 9; RIMA 2.0.101.34, ll. 23-6.

¹⁰²RIMA 2.0.101.26, ll. 55-8.

I indeed cleared away the old ruin mound. I indeed dug down to the water table. I indeed sunk (it) to a depth of 120 courses. I rebuilt its wall. I completely built it from its foundations to its crenellations.

DU₆ [l]a-be-ru 'ú¹-na-'kir₇¹ / a-di UGU A.MEŠ ú-šá-píl 'TA¹ UGU A.MEŠ a-na e-le-na
1 ME 20 tik-pi tam-la-a / ú-mal-li¹⁰³

I cleared away the old ruin mound. I dug down to the water table. From the water table and upward - 120 courses - I filled the terrace.

As I understand these texts, Ashurnasirpal's workers apparently dug down to water level, built a retaining wall and filled in behind it, then continued building a defensive wall, complete with crenellations. The basic truth of this description was confirmed when the archaeologist M. E. L. Mallowan dug a great trench between the ancient river bed and the outer wall of the citadel on the west side of the citadel mound, during the excavations at Nimrud in the 1950s.¹⁰⁴ There, a stone quay had been built at the edge of the river on top of eleven courses of dressed stone. Behind this platform, a mud brick wall almost fifteen meters thick rose to the top of the citadel, with a surviving height of six-and-a-half meters. One assumes that the mud brick would have continued above this to form a defensive wall, as Ashurnasirpal describes. Excavations on the east side of the citadel exposed a similar mud brick wall, thirty-seven meters thick, ringed by a paved road.

2.2.3. The Northwest Palace

Ashurnasirpal's workers constructed his new palace, called the Northwest Palace by the excavators because of its location on the citadel, on top of the citadel platform. Descriptions of

¹⁰³RIMA 2.0.101.30, ll. 23-25.

¹⁰⁴The following description follows the summary in Oates & Oates 2001, 31; cf. especially Fig. 12 for the cross-section of the base of the western wall.

this palace are regularly included in the inscriptions discovered in the palace;¹⁰⁵ the description in the Standard Inscription is typical:

É.GAL ^{giš}*e-re-ni* É.GAL ^{giš}ŠUR.MÌN É.GAL ^{giš}*dap-ra-ni* É.GAL ^{giš}TÚG.MEŠ É.GAL ^{giš}*mes-kan-ni* É.GAL ^{giš}*bu-uṭ-ni* u ^{giš}*ṭar-pi-ṽi a-na šu-bat* MAN-ti-a a-na *mul-ta-a³-it* EN-ti-a *šá da-ra-a-te ina ŠÀ-bi ad-di ú-ma-am* KUR.MEŠ-e u A.AB.BA.MEŠ *šá^{na4} pi-li* BABBAR-e u ^{na4}*pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḫ-ši si-kát* kar-ri ZABAR.MEŠ *al-me-ši* ^{giš}IG.MEŠ ^{giš}*e-re-ni* ^{giš}ŠUR.MÌN ^{giš}*dap-ra-ni* ^{giš}*mes-kan-ni* ina KÁ.MEŠ-šá *ú-re-ti* KÙ.BABBAR.MEŠ KÙ.SIG₁₇.MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia *šá* KUR.KUR.MEŠ *šá a-pe-lu-ši-na-ni a-na ma-a³-diš al-qa-a ina ŠÀ-bi ú-kín*¹⁰⁶

I founded inside (it) a cedar palace, a cyprus palace, a juniper palace, a boxwood palace, a *meskannu*-wood palace, (and) a terebinth and tamarisk palace, as dwellings of my kingdom, for the leisure of my lordship, forever. I made animals of the mountains and the seas of white limestone and alabaster and stationed (them) in its doorways. I made it fittingly admirable. I surrounded it with knobbed nails of bronze. I set doors of cedar, cyprus, juniper, (and) *meskannu*-wood in its entrances. I took in great quantities silver, gold, tin, bronze, iron - booty of the lands which I ruled - (and) I put (them) inside (it).

The Banquet Stele adds further details:

ta-na-ti qar-du-ti-a¹ šá¹ pi-rík ḫur-šá-ni KUR.KUR.MEŠ u A.AB.BA.MEŠ *at-tal-la-ku / ki-šit-tu šá* KUR.KUR.MEŠ DÙ-ši-na *ina za-gi-in-du-re-e ina É.S[IG]₄.MEŠ-ši-na e-šir /* ^{na4}*a-gúr-ri ina^{na4} ZA.GÌN ú-šab-šil a-na¹ e¹-le-na* KÁ.MEŠ-ši-¹*na¹ ú-ki-ni*¹⁰⁷

I drew the glory of my heroism - that I went about across mountains, lands, and seas, the conquest of all the lands - in *zagindurû* in their walls. I baked bricks with lapis lazuli (and) placed (them) above their doors.

The palaces of various woods referred to in the Standard Inscription are to be interpreted as sectors of the Northwest Palace; this is supported by the description in the Banquet Stele:

¹⁰⁵RIMA 2.0.101.2, ll. 56-62; RIMA 2.0.101.17 v 12-24; RIMA 2.0.101.23, ll. 18-22; RIMA 2.0.101.26, ll. 58-67; RIMA 2.0.101.30, ll. 25-36; RIMA 2.0.101.34, ll. 26-7; RIMA 2.0.101.35, ll. 8-10.

¹⁰⁶RIMA 2.0.101.23, ll. 18-22.

¹⁰⁷RIMA 2.0.101.30, ll. 30-32.

É.GAL ^{giš}TÚG.MEŠ É.GAL ^{giš}mes-kan-ni É.GAL ^{giš}e-re-ni É.^ʾGAL^ʾ ^{giš}sur-mi-ni É.GAL /
^{giš}bu-uṭ-ni É.GAL ^{giš}tar-^ʾpi^ʾ-i É.GAL ^{giš}me-eḫ-ri 8 É.GAL.MEŠ a-n[a] mu-šab MAN-ti-
^ʾi^ʾa . . . ad-di¹⁰⁸

I founded . . . a boxwood palace, a *meskannu*-wood palace, a cedar palace, a cyprus palace, a terebinth palace, a tamarisk palace, (and) a *mehru*-wood palace - eight palaces as a dwelling of my kingship.¹⁰⁹

Here, the plurality of “palaces” is also made explicit, but they are referred to as a unity (*mūšab šarrūtīya*).¹¹⁰

Ashurnasirpal’s inscriptions refer to the sculpted creatures stationed at the doorways of the palace, which he says were “animals of the mountains and the seas.” These sculptures are colossi, discovered in modern excavations on either side of many of the doorways of the Northwest Palace. These sculptures were *Mischwesen* which have in every case, features of bulls or lions (bodies - the legs, feet, and tails are especially distinguishable as bulls or lions), humans (faces), and birds (wings and feathers).¹¹¹ In two cases,¹¹² there are fish elements, in the form of the body of a fish from just behind the head to the tail, including fins and scales, sculpted on the body of a bull. These colossi were inscribed in the negative space between the legs and behind the tails with the same composition, which we will call the Throne-Base/Colossus Text.¹¹³

¹⁰⁸RIMA 2.0.101.30, ll. 25-27.

¹⁰⁹One may observe that there are only seven palaces in the list in the Banquet Stele, though the total number given is eight. The juniper (*daprānu*) palace from the Standard Inscription is replaced by a palace of *mehru*-wood in the Banquet Stele. Perhaps one must include both *daprānu* wood and *mehru* wood to make the proper total; alternatively, the number could have been a scribal error (so Wiseman 1952a, p. 26, n. 6). Indeed, the difference between seven and eight in this case would have been the addition of one wedge. The writing of eight here was with four double-vertical strokes - DIŠ over DIŠ - and the error would have been simply in writing DIŠ over DIŠ at the end of the sign complex, rather than a single DIŠ sign, as the scribe had already done three times.

¹¹⁰Cf. similarly the unified reference to the “palatial halls” of Sennacherib’s Palace without a Rival in RINAP 3/1 17 v 19.

¹¹¹On *Mischwesen* generally, see Green 1993-1997 and Wiggermann 1993-1997.

¹¹²Colossi ED-1 and ED-10.

¹¹³RIMA 2.0.101.2; the name is from Russell 1999, 48. Cf. further the description of this composition in Chapter Three.

Finally, Ashurnasirpal speaks of “drawing” (*eṣēru*) his heroic deeds in *zagindurû* on the walls of the palace. This is best understood as a reference to the famous inscribed reliefs which lined the walls of the Northwest Palace. These reliefs with their inscriptions were incised into the faces of massive orthostats, which were installed as wall-panels adjacent to one another, across all of the walls in the palace. In the most prominent rooms in the palace, each orthostat was incised with a discrete scene in continuous relief programs, which ran around the entirety of the rooms. Across their middles, incised right across the reliefs, each orthostat contained an instance of the composition to which we refer as the Standard Inscription.¹¹⁴ Together, relief and inscription communicated to the viewer the heroic deeds of the king.

As a recent study has shown, Ashurnasirpal’s deeds were both incised and painted on these orthostats. S. Thavapalan, J. Stenger, and C. Snow have subjected the Northwest Palace orthostats at Yale University to multispectral imaging, and shown that some of the reliefs, as well as much of the text inscribed on these orthostats was painted in a color known today as Egyptian blue.¹¹⁵ These authors argue that this color is to be associated with *zagindurû*, which was “a vitreous material - a glass or glassy faience - that resembled the luster and hue of blue gemstones.”¹¹⁶ Thus, Ashurnasirpal’s reference to drawing his heroic deeds in *zagindurû* probably refers to the final form of the reliefs and inscriptions, both of which were enhanced in vivid colors.

¹¹⁴RIMA 2.0.101.23.

¹¹⁵Thavapalan et al 2016.

¹¹⁶Thavapalan et al 2016, 202.

2.2.4. The Temples

Finally, Ashurnasirpal states in his inscriptions that he constructed shrines for the deities Adad, Damkina, Ea-šarru, Enlil, Gula, Ištar (^dINANA NIN-at ^dKid₉-mu-ri), Nabû, Ninurta, Šala, Šarrat-nip̄hi, the divine Seven, and Sîn.¹¹⁷ Foundation tablets from the Kidmuri Temple say that the temple had existed before and that Ashurnasirpal was simply rebuilding it:

*e-nu-ma É ^dINANA NIN-at ^dK[id₉-mu-ri] / šá i-na pa-an ba-šu-ú ina MAN.MEŠ-ni
‘AD’.MEŠ-a / e-e’-bu’-tu-ma ana DU₆ u ‘kar’-me / GUR-ra ina ḫi-sa-at ŠÀ-ia ša ^dÉ-a /
MAN AB.ZU-e pe-ti ú-zu-ni ḫa-si-si / iš-ru-ka-ni a-na šá’-ši É ^dKid₉-mu-ri / šu-a-tú ana
eš-šu-te ab-ni¹¹⁸*

When the temple of Ištar, lady of Kidmuri, which had existed beforehand, in (the time of) the kings, my fathers, had collapsed (and) turned into mounds and ruins, by the wisdom of my heart, which Ea, king of the *apsu*, understanding (and) wise, granted me, I rebuilt this temple of Kidmuri for her.

On the other hand, according to the Banquet Stele, Ashurnasirpal founded the temples of Enlil and Ninurta for the first time:

*ina ^{umu}Kal-ḫi ma-ḫa-zi EN-ti-ia É.KUR.MEŠ / šá ina pa-an la-a ba-šu-ú É ^dBAD u ^dMAŠ
/ ina qé-reb-šú ad-di É ^dÉ-a-MAN ^dDam-ki-na / É ^dIŠKUR ^dŠa-la É ^dGu-la É ^d30 / É
^dMUATI É ^dGAŠAN-KUR-ḫi É ^dIMIN-BI / É ^dKid₉-mu-ri É.KUR.MEŠ DINGIR.MEŠ
GAL.MEŠ / ana eš-šú-te ina ŠÀ-bi ad-di¹¹⁹*

In the midst of Kalḫu, center of my lordship, I founded temples which did not exist beforehand - the temple of Enlil and Ninurta. In its midst, I founded anew the temple of Ea-šarru (and) Damkina, the temple of Adad (and) Šala, the temple of Gula, the temple of Sîn, the temple of Nabû, the temple of Šarrat-nip̄hi, the temple of the divine Seven, the temple of Kidmuri - temples of the great gods.

¹¹⁷RIMA 2.0.101.1 ii 132-135; RIMA 2.0.101.28 v 7-13; RIMA 2.0.101.30, ll. 53-78; RIMA 2.0.101.31] 13-16; RIMA 2.0.101.32, ll. 9-15; RIMA 2.0.101.38, ll. 18-28.

¹¹⁸RIMA 2.0.101.38, ll. 19-22. This quotation is from BM 92986, and is not based upon a complete score of the exemplars, since I have not had access to them.

¹¹⁹RIMA 2.0.101.30, ll. 53-59.

É^dBAD u^dMAŠ, “the temple of Enlil and Ninurta,” is singled out here as being newly founded; I assume that this implies that the remainder were rebuilt.¹²⁰ Moreover, the pairs Enlil and Ninurta, Ea-šarru and Damkina, and Adad and Šala are each given a single house, while the others are each given their own house, and this pattern is reflected also in the list of temples on the fronts of the stone lions discovered at the entrance to the temple of Šarrat-nip̄i:

É^dBAD u^dMAŠ É^dÉ-a u^dDam-ki-na É^dIŠKUR u^dŠa-la É^d30 É^dGu-la É^dGAŠAN-KUR É.KUR-at DINGIR.MEŠ GAL.MEŠ *ina qé-reb-šu lu-ú ad-di*¹²¹

I indeed founded in its midst the temple of Enlil and Ninurta, the temple of Ea and Damkina, the temple of Adad and Šala, the temple of Šîn, the temple of Gula, the temple of Šarrat-nip̄i - temples of the great gods.

This probably suggests that the paired deities shared temples as father-son (in the case of Enlil and Ninurta) or as consorts (the other pairs).

The work of correlating excavated buildings at Nimrud with deities is very tenuous, though Reade has attempted it.¹²² Shrines from the time of Ashurnasirpal II belonging to Ninurta and Šarrat-nip̄i are clear from the inscriptions found in their rooms, and it seems likely that the shrines were grouped together into temple complexes around courtyards.¹²³ If Reade is correct, deities would have had shrines within adjacent rooms in the same buildings.

¹²⁰Cf. the similar interpretation of Menzel (1981, 92) and Reade (2002, 143).

¹²¹RIMA 2.0.101.28 v 7-9.

¹²²Reade 2002; cf. esp. the proposed plan of temples on p. 137, though he does not include Nabû, and he admits that this is one of several possible configurations of the temple complexes (p. 191).

¹²³The Nabû temple was constructed during the time of Adad-nārārī III (810-783; see Reade 2002, 144). For discussion of the evidence for temple complexes, cf. Reade 2002, 192. Reade’s proposed plan of the temple complex (2002, 137) shows a temple of Gula, but this is speculative, as he readily admits (p. 193), since the only evidence for a shrine of this deity is Ashurnasirpal’s reference to it.

2.3. *The History of Excavations at Nimrud (Ancient Kalḫu)*

Having introduced the site of Kalḫu, with its fortified citadel and monumental palace and temples, from the point of view of Ashurnasirpal II's own building accounts, it is necessary now to recount briefly the modern excavations of the site, which uncovered these structures and made them and their inscriptions available for analysis. Nimrud has been dug extensively, though sporadically, since the mid-nineteenth century CE and both the citadel, in the southwestern part of the site, and the lower city, including parts of the city wall, have been excavated. Much of what Ashurnasirpal II and his son, Shalmaneser III, constructed has been discovered and documented. Of particular importance for our purposes are the Northwest Palace of Ashurnasirpal II, the Southwest Palace of Esarhaddon, and the Ninurta and Šarrat-nipḫi Temples, all of which were on the citadel of Nimrud and produced numerous royal inscriptions from the time of Ashurnasirpal II.¹²⁴

Modern excavations at Nimrud can be divided into three general phases: 1) the nineteenth century British excavations (along with some looting); 2) the British excavations led by M. E. L. Mallowan and D. Oates, in the 1950s and 1960s; and 3) the Iraqi excavations (with the occasional participation of teams from elsewhere), which began in the 1950s.¹²⁵

¹²⁴Cf. the plan of the entire citadel in Meuszyński 1981, Plan 1; a good plan of the excavated portions of the Northwest Palace is in Paley & Sobolewski 1987, Plan 1. Detailed plans of the Northwest Palace are in Meuszyński 1981, Plans 2-11; Paley & Sobolewski 1987, Plans 2, 4-6; Paley & Sobolewski 1992, Plans 1-3. To these should be added the plan in Curtis et al, eds. 2008, pp. 303, which includes the more recent discoveries of the Iraqi excavations. For a map of the entire site, cf. Mallowan 1966, Foldings I and VIII.

¹²⁵A convenient chart showing the excavations seasons, directors, areas excavated, and major publications of the results, through 1976, is given in Postgate & Reade 1976-1980, §4.

2.3.1. The Nineteenth Century Excavations

The nineteenth century excavations were begun by A. H. Layard, who excavated from 1845-1847, then again from 1849-1851. At this time, European museums were chiefly interested in reliefs and sculptures excavated from Assyrian sites, not only for their art-historical interest, but also because they represented the world of the Bible.¹²⁶ Thus, when Layard first arrived at the site, he was guided to a piece of a relief sticking out of the ground in the northwest part of the citadel, where some locals had been digging for usable stone for construction.¹²⁷ Layard began his work there, in the room that he dubbed Room A in his plan of the Northwest Palace.¹²⁸ At the same time, he opened excavations in the southwest sector of the citadel, where more evidence of reliefs was found; this was later shown to be a palace of Esarhaddon, who reused reliefs taken from the Northwest Palace to line the walls of his own Southwest Palace.¹²⁹ By tunneling along the insides of walls, transferring excavated earth from one room to the next, Layard managed to expose the walls of the central core of the Northwest Palace.¹³⁰ What he found was a continuous series of hundreds of orthostats, carved in low relief, with bands of inscription across their middles. The same composition, called the Standard Inscription by modern scholars, was repeated on each one of the orthostats, hundreds of times throughout the palace.¹³¹ These orthostats were installed in tightly-fitting sections, adjacent to one another, around the rooms of this gigantic palace, and stood over two meters high.¹³² At the doorways of the palace, Layard found massive

¹²⁶Reade 2008b, 4.

¹²⁷Reade 1965, 120.

¹²⁸Layard 1849b, 26; cf. Layard 1849a, pl. 100, Plan III.

¹²⁹Reade 1985, 205; Albenda 2010; note that in Postgate & Reade 1976-1980, §23, the authors state that “there may have been an additional source of Anp. II slabs nearer the SW palace itself.” For a plan of this sector, cf. Layard 1849a, pl. 100, Plan II.

¹³⁰Rooms A-AB, represented in Layard 1849a, pl. 100, Plan III.

¹³¹RIMA 2.0.101.23.

¹³²Layard 1849b, 28.

bull- and lion-colossi, installed in opposite sides of the doorways. These, too, were inscribed in the negative space between their legs and just behind their tails with a composition similar to the Standard Inscription, a composition which we will call the Throne-Base/Colossus Text, since it was found not only on the colossi, but also on the surface of the throne-base in the throne-room (Room B).¹³³

Layard kept his records of the excavations in a series of journal entries, later published in a two volume set entitled *Nineveh and Its Remains*.¹³⁴ While these volumes were not up to modern standards of archaeological reports, they were relatively detailed and thorough by nineteenth century standards.¹³⁵ They contain a narration of the excavations, including the discoveries of the reliefs and sculptures from the Northwest Palace, as well as detailed descriptions of the scenes on them, especially those on the narrative reliefs in Room B (the throne-room). Having drawn a plan of the Northwest Palace, Layard proceeded to assign upper case letters to rooms (e.g., Room B), lower case letters to entrances (e.g., Entrance c), and numbers to the orthostats and sculptures installed in the walls and entrances. In this way, it is possible to speak, e.g., of orthostat B-7, which refers to the seventh orthostat in Layard's reckoning in Room B. Layard also assigned numbers to the colossi. Thus, colossus B-d-1 is the first colossus in Layard's counting, in Entrance d to Room B. However, Layard did not keep track of which orthostats and colossi belonged to which numbers on his plan, and the exact relations between the orthostats and sculptures and Layard's plan were lost. He did, however, include an appendix in his first volume,

¹³³RIMA 2.0.101.2; the name is from Russell 1999, 48. Cf. Chapter Three for further information on this composition and its primary context.

¹³⁴Layard 1849b, 1849c.

¹³⁵Cf. the comments by Reade (2008b, 9-11): "Layard could hardly have recorded the first Nimrud discoveries adequately in the time at his disposal, even if he had been willing to sacrifice all his other interests and pursuits. He did in fact record a great deal more than many later archaeologists, which is why the provenance of most wall-panels can be re-established, but the Trustees themselves wanted original objects far more than records" (Reade 2008b, 9).

which gives brief notes on each room, with summary descriptions of their respective reliefs.¹³⁶ Moreover, he published in a separate volume excellent drawings of some of the reliefs and sculptures, with an index noting the numbers of some of the reliefs on his plan.¹³⁷ Layard's notes, drawings, and plan form the basis of the modern reconstruction of the original locations of the orthostats and sculptures in the Northwest Palace.

At the behest of the trustees of the British Museum, who were not interested in paying for duplicates of reliefs to be transported back to Britain, Layard selected the most complete and representative specimens:

He accordingly dispatched to the Museum the entire main sequence of narrative wall-panels from the North-West Palace throne-room, although a few fragments went astray. From the remaining rooms, on the other hand, he mostly sent single examples of panels showing magical figures, and groups of two or three panels which could be regarded as individual works of art, like panels plucked by a collector from an Italian altar-piece: they were not treated as parts of broader decorative schemes.¹³⁸

For transport back to Europe, Layard wrapped the artifacts in felt and matting and, placing them in wooden containers, loaded them in groups onto rafts on the Tigris. They were then floated down-river to Basra, to be loaded onto ships bound for Europe. In order to lighten the extremely heavy orthostats, Layard had local masons saw off their backs, notwithstanding the fact that the backs of the orthostats, too, bore inscriptions. In cases where two relief-registers were divided by a register of inscription, the inscriptions were sawn from the orthostats, to be left behind while the reliefs were sent to Europe.¹³⁹

Groups of artifacts were divided among museum collections, first to the British Museum, and then also to other museums, universities, and private collectors who could buy the artifacts,

¹³⁶Layard 1849b, 381-90, for rooms A-BB; the appendix corresponding to the Southwest Palace is on pp. 375-81.

¹³⁷Layard 1849a.

¹³⁸Reade 2008b, 11.

¹³⁹Reade 2008b, 12.

or at least secure their transport from Iraq.¹⁴⁰ In this way, the architectural components of the Northwest Palace were dispersed into collections throughout the world, especially to museums in Europe and North America. In his first stint at Nimrud, Layard sent five loads of artifacts back to England, including parts or all of about forty orthostats and colossi,¹⁴¹ and reburied the remainder of what he had exposed but had not sent to Europe. When he returned in 1849, Layard re-excavated many of these artifacts, and, together with newly discovered orthostats, sent eight more specimens to England.¹⁴²

During his second series of excavations at Nimrud, in 1849-1851, Layard excavated the temple of Ninurta, also on the acropolis, just north of the Northwest Palace.¹⁴³ Here, Layard discovered more orthostats with reliefs and inscriptions, as well as sculptures.¹⁴⁴ The first entrance to the temple found by Layard was flanked by lion colossi;¹⁴⁵ the second had a relief portraying the battle between Ninurta and Anzu: a winged *Mischwesen*, with elements of the lion and the eagle (Anzu), and a winged deity (Ninurta), with the horned cap, which grasped “in each hand an object in the form of a double trident . . . which he was in the attitude of hurling against the monster, who turned furiously towards him.”¹⁴⁶ Also portrayed were “fish-gods” carved in relief.¹⁴⁷

¹⁴⁰The journeys of each of the orthostats and colossi from Nimrud to the collections in which they are found today has been most recently documented in Englund 2003.

¹⁴¹The movements of these artifacts from Nimrud to Europe has been reviewed by Englund (2003, 18-23, esp. nn. 93-7, where the specific artifacts are listed. This is the so-called Canning Collection, since Layard was initially funded by Sir Stratford Canning; cf. Reade 2008b, 3.

¹⁴²Englund 2003, 23, w/n. 110; Layard was funded by the British Museum for this excavation.

¹⁴³A plan of the Ninurta Temple is in Mallowan 1957, pl. 7. The lion colossi with their entrance are marked “HUMAN HEADED LIONS” in Mallowan’s plan, and the entrance from which the battle-scene relief and the Nimrud Monolith came is just below (north) of this entrance.

¹⁴⁴Reade reconstructs the architecture, locations of reliefs and sculptures, and inscriptions in Reade 2002; cf. esp. p. 187 for the locations of the inscriptions on a ground-plan of the temple.

¹⁴⁵This entrance is portrayed in an illustration in Layard 1853a, 349; Mallowan later re-excavated only the heads of these colossi, a photograph of which is in Mallowan 1957, pl. 8.

¹⁴⁶Layard 1853a, 348. The relief scene is on display in the British Museum (BM 124571 + BM 124572); cf. RIMA 2.0.101.5, RIMA 2.0.101.6. For an analysis, cf. Moortgat-Correns 1988, 124-7.

¹⁴⁷Layard 1853a, 350. The relief is on display in the British Museum (BM 124573); cf. RIMA 2.0.101.7.

Moreover, just outside and to the right of the entrance to the temple was what is known today as the Nimrud Monolith, a large stone stele depicting Ashurnasirpal II with divine symbols and a lengthy inscription.¹⁴⁸ Inside the building, Layard discovered a large stone dais, which had three hundred twenty-five lines of cuneiform text on its top and front, and three hundred eighty-nine lines on its bottom.¹⁴⁹

Just to the north of the Ninurta Temple Layard found what proved to be the Temple of Šarrat-nip̄i.¹⁵⁰ The shrine consisted of a central long room, running east-west, with a dais in a niche in its western end, as in the shrine of Ninurta. The room was entered on its south wall through a door flanked by inscribed lions facing outward; between them was an inscribed threshold.¹⁵¹ An inscribed statue of Ashurnasirpal II was discovered inside the shrine, apparently just in front of the dais.¹⁵² Like the other buildings discovered by Layard, orthostats, thresholds, and sculptures were, more often than not, inscribed in the Šarrat-nip̄i Temple.¹⁵³

After Layard's departure from Nimrud, excavations were resumed by Layard's assistant, H. Rassam, from 1853-1854, during which time the British Museum placed H. C. Rawlinson generally in charge of the Nimrud excavations.¹⁵⁴ The demand for Assyrian reliefs and sculptures continued in the west, and Rassam and Rawlinson continued to dispatch these artifacts

¹⁴⁸Now displayed in the British Museum (BM 118805); it was published in RIMA 2.0.101.17. The entire scene is shown in illustration in Layard 1853a, after p. 350.

¹⁴⁹Layard 1853a, 352; mentioned by Mallowan (1966, 87), who re-excavated this "great stone paving slab, now badly broken, on which the king in 325 lines had recorded the principal events of his reign, and his dedication of the temple to Ninurta . . ." These inscriptions are discussed in Reade 2002, 207, M 27. The beginning of the inscription on top and front was probably copied in one of the squeezes of inscriptions discovered during the nineteenth century excavations in Nimrud brought back to the British Museum, which were later copied and destroyed (Reade 2002, 208). The longer inscription - the one on bottom - is edited by Grayson as RIMA 2.0.101.1.

¹⁵⁰Postgate & Reade 1976-1980, §11.

¹⁵¹Cf. the plan in Reade 2002, 187. The lion facing left, on the western side of the door is now in the British Museum (BM 118895), while the other lion is now in the Mosul Museum.

¹⁵²Reade 2002, 184.

¹⁵³Reade 2002, 186.

¹⁵⁴Oates & Oates 2001, 6.

from Nimrud, partly for Rassam's and Layard's private collections, but also for visitors and antiquities dealers who came to Nimrud.¹⁵⁵ During 1854, the excavations were again conducted by W. K. Loftus, but had to cease because of the Crimean War.¹⁵⁶ Another group of reliefs from the Northwest Palace, excavated by Loftus, and en route to the Louvre as payment for French transport of artifacts bound for Britain, were lost in the Tigris during a robbery of the rafts. The artifacts, along with antiquities from other Assyrian sites, were packed together in containers, and there is no way of knowing which reliefs from the Northwest Palace were lost in the river.¹⁵⁷

From 1854-1873, the site was dug illicitly and at least two shipments of sculptures were sent to Europe, populating collections in Berlin, Dresden, Munich, St. Petersburg, and Zurich.¹⁵⁸ Moreover, more than fifty orthostats were brought to the United States by Christian missionaries in Iraq. These missionaries were interested in the value of these artifacts as confirmation of the historicity of the stories in the Bible, and they were granted small groups of orthostats to return to their *alma maters*.¹⁵⁹ Their methods of transportation were different from those of Layard and his British successors. They decided to transport the orthostats overland, and thus had to lighten them for the backs of the mules and camels that would carry them. Like Layard, they had the backs of the orthostats sawn away, but they also cut them horizontally into sections, and then packed them in wool inside smaller wooden cases. Thus they were taken by caravan via Aleppo to the Mediterranean at Iskenderun, for shipment to the United States. In this way, reliefs and relief fragments from the Northwest Palace were brought to Amherst College, Bowdoin College,

¹⁵⁵Reade 1965, 121; Englund 2003, 23-4.

¹⁵⁶Gadd 1936, viii. Loftus' excavation report is reprinted as an appendix to Gadd 1936, and Gadd describes Loftus' excavations on pp. 108-22.

¹⁵⁷According to Englund (2003, 25), we can be certain of the identity of only one of the lost reliefs, that of C-2; other possibilities include B-29 and Z-a-2.

¹⁵⁸Englund 2003, 26-8; cf. Green 2008 for the orthostats in Zurich.

¹⁵⁹Cf. Larsen 1996, chapters 18-19.

Dartmouth College, Virginia Theological Seminary, Williams College, and Yale University.¹⁶⁰

Other groups of orthostats and sculptures were bought by wealthy Americans, including J. P. Morgan, Jr., and J. D. Rockefeller, and ended up in American museums, especially the Metropolitan Museum and the Brooklyn Museum in New York.¹⁶¹

During 1873 the site was dug by G. Smith, when he was also digging at Kuyunjik, ancient Nineveh.¹⁶² Nimrud was dug once more in the nineteenth century by Rassam in 1877-1879. After this the site was not dug again for nearly three-quarters of a century, although in 1926, the orthostats and sculptures that were still visible above ground were taken to the Iraq Museum.¹⁶³

2.3.2. The British Excavations of the 1950s and 1960s

The second phase of excavations at Nimrud was initiated in 1949 by M. E. L. Mallowan of the British Museum.¹⁶⁴ He led the excavations there from 1949-1957, then D. Oates continued the excavations from 1958-1963. The third phase of excavations at Nimrud, the excavations led by the Iraqi Directorate-General of Antiquities, began in 1956, as Mallowan's excavations were underway, and extended beyond them. These phases were characterized by more responsible excavation and recording techniques, and the marble-mining that characterized the nineteenth century excavations was discontinued.

Mallowan's excavations focused not only on the usual suspects - the palaces and temples - but also on the houses in the lower town, the city wall, and, perhaps most famously, the arsenal

¹⁶⁰Englund 2003, 29-32.

¹⁶¹Englund 2003, 32-7.

¹⁶²Because of this, some of the tablets discovered at Nimrud were erroneously included in the Kuyunjik collection in the British Museum.

¹⁶³Reade 1965, 121.

¹⁶⁴Mallowan 1966; Oates & Oates 2001; D. Oates 2008. Numerous reports of the excavation results were published as contributions to the journal *Iraq* during the 1950s and early 1960s by various members of the excavation team.

dubbed Fort Shalmaneser. The British Museum excavations of this period were responsible for some exciting discoveries, including thousands of ivories, sixteen well-preserved leaves of writing-boards with inscription in wax still intact, and collections of cuneiform tablets from Fort Shalmaneser, the Northwest Palace, the Governor's Palace, the Burnt Palace, the Nabû Temple, and a private house.¹⁶⁵ The texts are legal and administrative documents, letters, and literary tablets, and they date mainly to the eighth and seventh centuries.¹⁶⁶ The exceptions are a hemerology from the time of Ashurnasirpal II and an incantation with the *līmu* for the year 814.¹⁶⁷ The ninth century hemerology is the only preserved text from the reign of Ashurnasirpal II from Nimrud, aside from the royal inscriptions, so the textual record at Nimrud is slanted toward royal inscriptions for his reign, with all other genres coming from the reigns of later kings, especially those of Sargon II and Ashurbanipal (668-627) and his successors.

¹⁶⁵For the ivories, cf. Herrmann 2008; for the writing-boards, cf. Wiseman 1955, Mallowan 1966, chapter 10; for the archives and libraries at Kalḫu, cf. Pedersén 1998, §3.1.2; Black 2008; Walker 2008. The ivories are published in the series "Ivories from Nimrud," while the texts are published in the series "Cuneiform Texts from Nimrud."

¹⁶⁶The main library discovered at Nimrud was in Rooms NT12, NT13, and NT14 in the Temple of Nabû; all texts are published in CTN 4. It had the following distribution: 30 celestial omens, 5 teratological omens, 16 terrestrial omens, 11 hemerologies and menologies, 3 extispicy texts, 10 prognostic and physiognomic omens, 75 magical and medical texts, 20 prayers and hymns, 16 ritual texts, 6 "works of reference (uru an-na, *šammu šikinšu*)," 38 lexical texts, and 8 more narrowly literary texts (one tablet each of Lugale, Angin, Gilgameš Tablet 1, *Enūma eliš* Tablet 2, *Ludlul* Tablet 1, two tablets of proverbs, and an *aluzinnu* composition; cf. Black 2008, 263). Important information about the scribal families of Kalḫu is found in these texts. This "library" also contained some administrative documents. Also discovered in the Nabû Temple were copies of Esarhaddon's Succession Treaty with the Median rulers. In the Governor's Palace three literary texts were discovered: a perfume recipe (ND 460, CTN 2 215, CTN 4 28, Room S), an extispicy text (ND 411, CTN 2 214, CTN 4 15, Room S), and a lexical text (ND 279, CTN 2 216, CTN 4 33). Near the Burnt Palace was found a report on a ritual performed at Aššur (ND 1120, CTN 2 246, CTN 4 28). Seven literary texts were discovered in the Northwest Palace: two incantation tablets (ND 812B, CTN 2 269, CTN 4 34, Room FF; ND 821A, CTN 2 270, CTN 4 21, Room FF), two lexical tablets (ND 821B, CTN 2 271, CTN 4 34, Room FF; ND 821C, CTN 2 272, CTN 4 34, Room FF), a copy of the Aššur version of the Marduk Ordeal (ND 812A, CTN 2 268, CTN 4 31, Room FF), a copy of *Enūma eliš* Tablet 6 (ND 3416, CTN 4 29, Locus ZTE 25), and a bilingual (Sumerian-Akkadian) hymn (ND 3474, CTN 4 27, Locus ZTW 4). The eighth century texts from Kalḫu come especially from the time just before the move of the capital from Kalḫu to Dūr-Šarrukīn (modern Khorsabad), toward the end of the reign of Sargon II (721-705); the seventh century tablets tend to come from the later part of the century, just before the destruction of Kalḫu at the end of the Neo-Assyrian Period (612).

¹⁶⁷Respectively, ND 5545, CTN 4 58, Hulin 1959, pls. 14-5; ND 4405/44, CTN 4 133. The hemerology is especially well-preserved.

Mallowan's excavations of the Northwest Palace showed that the building extended far beyond the parts excavated by Layard. In particular, Mallowan extended the ground plan of the Northwest Palace to the north and south of the palace's core.¹⁶⁸ In his records of the southern sector, he continued Layard's sequence of upper case letters to label the rooms. To the north, just beyond the throne-room (Room B), was a ravine, and Layard had ceased excavating there. However, Mallowan discovered that the ravine was made after the palace was abandoned, and that the palace extended much further to the north.¹⁶⁹ The rooms in this portion of the palace were given numbers as labels. Mallowan discovered there an important royal inscription, a monument called the Banquet Stele, in a niche, labeled EA, just beside the throne-room (Room B), to the north.¹⁷⁰ Mallowan also re-excavated some of what Layard had dug, exposing some of the orthostats with the Standard Inscription that were reburied by Layard.¹⁷¹ In 1951 he re-excavated the throne-room, and found the throne-base, a large stone slab at the eastern end of the room.

2.3.3. The Excavations Organized by the Iraqi Directorate-General of Antiquities

The Iraqis began excavations and restoration work at Nimrud in 1956, as part of a project of widespread restorations of ancient sites in the country.¹⁷² The work was ceased during most of the 1990s, but was resumed again in 2001. The Northwest Palace was the first to be restored, beginning with the facade on the north side of the throne-room (Room B). Excavations continued, and involved the clearing out of rooms in anticipation of restoration. During 1959-1960, the

¹⁶⁸Cf. Mallowan 1966, 95 for Mallowan's plan of the Northwest Palace, which shows his own excavations as well as those of Layard.

¹⁶⁹Mallowan 1966, 99.

¹⁷⁰Mallowan 1966, 59, 62-3; ND 104, RIMA 2.0.101.30.

¹⁷¹Mallowan 1966, 93.

¹⁷²al-Qaissi 2008, 49.

throne-room (Room B) was re-excavated, and many orthostats were reinstalled in their original locations in the palace. In 1969-1970, Rooms L and M in the Northwest Palace were cleared and the orthostats remaining in them were taken to the Mosul Museum.¹⁷³ In the following years, Rooms A, B, C, D, E, F, H, I, J, K, R, S, T, V, W, X, Courtyard Y, and the rooms of the West Wing (Rooms WH, WI, WJ, WK, and WM) were cleared and the fallen reliefs that remained intact - comprising about twenty-five percent of the original number - were re-erected in their original positions in the palace.¹⁷⁴ In addition to these, a number of fragments of reliefs and sculptures were discovered.¹⁷⁵ The remaining bull- and lion-colossi were also re-erected, and supporting walls and roofs were constructed to protect the sculptures from the elements.¹⁷⁶ The Nabû Temple and Fort Shalmaneser were also partially restored.

The Iraqis continued to discover the ubiquitous ivories, as well as several tombs, some of which were undisturbed. While the kings of Assyria were buried in Aššur, vaulted tombs were built into the original design of the Northwest Palace under the residential area, apparently for the burial of the queens of Assyria.¹⁷⁷ Mallowan had excavated two graves, though their grave goods were rather unremarkable, and the graves were simply coffins sunk beneath the floor.¹⁷⁸ Four tombs were discovered by the Iraqis: one beneath Room MM (Tomb I), one beneath Room 49 (Tomb II), one beneath Room 57 (Tomb III), and one that was entered through Room 72 (Tomb IV). Three of these tombs (Tombs I-III) produced some of the most spectacular wealth ever discovered in Mesopotamia, comprising about one thousand gold objects, together with ob-

¹⁷³Jabr 2008.

¹⁷⁴Jabr 2008; al-Qaissi 2008, 49; Meuszyński 1981, 2-3.

¹⁷⁵Meuszyński 1981, 3.

¹⁷⁶al-Qaissi 2008, 49.

¹⁷⁷Oates & Oates 2001, 78; Hussein & Suleiman 2000.

¹⁷⁸Oates & Oates 2001, 79; Mallowan 1966, 114-6. They were found beneath Room DD.

jects of bronze, silver, and precious stones.¹⁷⁹ Another complex of three vaulted rooms was discovered under Rooms 74-75, which were likely tombs.¹⁸⁰

Concurrently with the Iraqi excavations, there have been three other foreign excavations since the Iraqis began work at the site in 1956. The first and most important of these were excavations conducted by a Polish team led by J. Meuszyński during 1974-1976. As part of the restoration efforts in the Northwest Palace, the Iraqi Directorate-General of Antiquities needed to reconstruct the original order of the orthostats and sculptures in the Northwest Palace, and they entrusted Meuszyński with this task. Building on the work of other scholars, drawings of all of the Northwest Palace reliefs and sculptures in the world's museums were made, for comparison with and reconstruction of the remains of the reliefs and sculptures still at Nimrud.¹⁸¹ Meuszyński himself visited many of the museums in which the majority of the reliefs and sculptures outside Nimrud were kept and studied them. He then led the Polish excavations at Nimrud, one of the goals of which was to study the remains of the reliefs and sculptures there for reconstructing their original positions. Meuszyński was murdered in 1976,¹⁸² but his work was continued by R. P. Sobolewski and S. M. Paley, and this culminated in a three-volume work devoted to the documentation of the original order of the orthostats, colossi, and other architectural components of the Northwest Palace.¹⁸³

Further foreign excavations at Nimrud include ones conducted by an Italian team during 1987-1989, which focused on the city walls and a city gate, as well as Fort Shalmaneser.¹⁸⁴ It is

¹⁷⁹Oates & Oates 2001, 78-90; al-Qaissi 2008, 49; Damerji 2008; Hussein 2008; photographs of some of these are in Curtis et al, eds. 2008, pls. I-VIII; Oates & Oates 2001, pls. 3-8.

¹⁸⁰Reade 2008a, 101.

¹⁸¹Meuszyński 1981, 3.

¹⁸²anonymous a 1978, 433; Reade 1984, 482.

¹⁸³Meuszyński 1981, Paley & Sobolewski 1987, Paley & Sobolewski 1992.

¹⁸⁴Fiorina 2008.

clear from these excavations that the city wall dates to the time of Ashurnasirpal II.¹⁸⁵ The British Museum again excavated at Nimrud in 1989, but had to cease with the beginning of the Gulf War, and has not resumed. The excavations focused on Room T20 in Fort Shalmaneser.¹⁸⁶

2.4. Reconstruction of the Primary Contexts of Inscriptions from the Northwest Palace and Other Buildings at Kalḫu

Having surveyed the architecture and archaeology of Kalḫu/Nimrud in texts and excavations, it is importance for our study to summarize the history and methods of research on the recovery of the original locations of the inscribed architectural components in the Northwest Palace and the temples from the time of Ashurnasirpal II.

2.4.1. History of Research on the Reconstruction of the Primary Contexts of Architectural Components from the Northwest Palace and Other Buildings at Kalḫu

It was noted above that, while Layard recorded descriptions of the reliefs that he excavated, and placed these in numbered order in his plan of the palace, no one kept track of the modern locations of the corresponding orthostats in their dispersal into the world's collections. This is equally true for other architectural components of the Northwest Palace, as well as those of the excavated temples. In addition, orthostats from the West Wing, the western end of Room F, and some of the central parts of the Northwest Palace were reused in the Southwest Palace of Esarhaddon and in the Nabû Temple.¹⁸⁷ They were therefore discovered in secondary context, and their original locations had to be reconstructed, without reference to Layard's notes. An im-

¹⁸⁵Fiorina 2008, 53.

¹⁸⁶Curtis 2008.

¹⁸⁷Albenda 2010; Meuszyński 1981, 1-2; Reade 1965, 120.

portant first step in the study of the Northwest Palace reliefs and inscriptions, then, was the reconstruction of the exact original locations of the orthostats and sculptures in the Northwest Palace.

This project was initiated by C. J. Gadd in 1936 in a book called *The Stones of Assyria*.¹⁸⁸ In this book, Gadd recounts the nineteenth century British excavations of Assyrian sculptures from Iraq, then provides a catalog of Assyrian sculptures - not just the sculptures from Nimrud - which includes excavation information, measurements, descriptions of the sculptures, modern locations, and, if possible, archaeological context. Occasionally photographs are provided.

E. Weidner, in a series of articles in the journal *Archiv für Orientforschung*,¹⁸⁹ studied many of the reliefs in European museums, published photographs of them, and began reconstructing their relationships to one another and to the Northwest Palace. This research was continued by J. B. Stearns, who studied and published excellent photographs of many of the reliefs, especially ones in American collections, in a book published in 1961, called *Reliefs from the Palace of Ashurnasirpal II*.¹⁹⁰ He also developed a system of classification based on various features of the reliefs, i.e., whether the relief was in one, two, or three registers; whether the king, a genie (winged or unwinged, human-headed or bird-headed), a courtier, or a sacred tree was depicted; what anthropomorphic figures were wearing (miter or fillet) or holding (sword, mace, bow, etc.); and which direction they were facing. Finally, he began the systematic reconstruction of the orders of the orthostats in the rooms of the Northwest Palace.

S. M. Paley published a book in 1976 called *King of the World*, which continued the work of cataloging and reconstructing not only the orthostats from the Northwest Palace with their lo-

¹⁸⁸Gadd 1936.

¹⁸⁹All of these were published together in book form in Weidner & Furlani 1939.

¹⁹⁰Stearns 1961.

cations, but also the modern and original locations of other royal inscriptions on artifacts and architectural components in the Northwest Palace.¹⁹¹ Paley also provided an edition of the Standard Inscription, based upon the orthostats in the Brooklyn Museum, as well as discussions of the production and chronological order of the royal inscriptions of Ashurnasirpal II from the Northwest Palace.

Building on the work done by Gadd, Weidner, Stearns, and Paley, J. E. Reade has continually contributed to and refined others' work on the reconstruction and interpretation of the artifacts from Nimrud. In his former position of assistant keeper in the British Museum, he had access to that museum's wealth of materials from Nimrud, including not only the orthostats and colossi there, but also Layard's unpublished notebooks from the nineteenth century excavations. Since his first article on the reliefs from the Northwest Palace in 1965,¹⁹² he has continued to publish articles contributing to the reconstruction of the palace, as well as reviewing other scholars' publications.¹⁹³ Finally, he has worked more than anyone on the original locations of the reliefs and sculptures from the Nimrud temples.¹⁹⁴

The most recent and definitive work on the reconstruction of the Northwest Palace was done by Meuszyński, Paley, and Sobolewski in the wake of the Polish-Iraqi excavations at Nimrud. This work was published initially in a series of articles¹⁹⁵ and culminated in three volumes: the first, by Meuszyński, published posthumously in 1981, covered Rooms B, C, D, E, F, G, H, L, N, and P; the second, by Paley and Sobolewski, treated Rooms I, S, T, and Z, and the West

¹⁹¹Paley 1976.

¹⁹²Reade 1965.

¹⁹³Reade 1972, 1975, 1981a, 1984 (review of Meuszyński 1981), 1985, 1994 (review of Paley & Sobolewski 1992); Reade & Walker 1981-1982.

¹⁹⁴Reade 2002.

¹⁹⁵Meuszyński 1971, 1972, 1975a, 1975b, 1976a, 1976b, 1976c, 1976d, 1977a, 1977b, 1979; Meuszyński & Abdul-Hamid 1974; Paley & Sobolewski 1981; Sobolewski 1974-1977, 1979, 1980, 1982a, 1982b, 1982c, 1994; Sobolewski & Mierzejewski 1980.

Wing; and the third, also by Paley and Sobolewski, reconstructed the entrances and courtyards of the palace. These works not only present - and often correct - the findings of Gadd, Weidner, Stearns, Paley, and Reade, but they build on the work of these scholars, since the Polish archaeologists had first-hand access to the palace itself, as well as to the remains of the reliefs and sculptures not removed in previous excavations. While the results published in these volumes have been occasionally corrected or updated,¹⁹⁶ these publications are indispensable for reconstructing the original locations of the architectural components of the Northwest Palace, and will be used throughout this dissertation.

2.4.2. Methods of Reconstruction of the Primary Contexts of Architectural Components from the Northwest Palace and Other Buildings at Kalḫu

All of these scholars used similar methods and data-set by means of which to reconstruct the original locations of the orthostats and other architectural components of the Northwest Palace and other buildings at Nimrud. The data-set for reconstruction includes:

- the architectural components themselves, including orthostats, colossi, paving stones, thresholds, and door sockets. It is particularly important to observe that these components are today scattered throughout the world. Geographically speaking, there are four general groups of artifacts: those in Europe (in museums and private collections in Belgium, Denmark, France, Germany, Ireland, Italy, Poland, Portugal, Russia, Sweden, Switzerland, and the United Kingdom), North America (in museums and private collections mostly in the United States, though Canada has a few artifacts), Iraq (in the site of

¹⁹⁶Paley & Sobolewski 1997; Sobolewski & Paley 1995.

- Nimrud, in the Mosul Museum, and in the Iraq Museum), and the rest of Asia (in museums in India, Iran, Japan, and Turkey) as well as Australia;
- the surviving architecture of the Northwest Palace, particularly as it has been cleared out by modern excavations, documented, and renovated.

Unfortunately, much of the data in Iraq are inaccessible or destroyed due to the ravages of war and looting. These data are therefore only accessible through site reports and photographs of objects and architecture. The data in museums in Europe, North America, the rest of Asia, and Australia are generally accessible first-hand if one has the means of traveling to all of these places.

The scholars who have worked on the reconstruction of the Northwest Palace have generally published catalogs of artifacts that they personally inspected, usually with photographs; taken together, these catalogs and photographs cover the majority of the reliefs in Europe and North America. It will be observed that the architectural components from the Northwest Palace, the Ninurta Temple, and the Šarrat-nip̄i Temple, which are now outside of Iraq, come mainly from the nineteenth century excavations, when it was possible and desirable to transport these artifacts back to western collections. Only a few relief fragments have appeared on the antiquities market since then, and most of the reliefs and sculptures (re)discovered during the twentieth century British and Iraqi excavations were either reinstalled in the reconstructed Northwest Palace at Nimrud or transferred to the Mosul Museum or the Iraq Museum.

Thus, one has to use the records from the nineteenth century excavations to reconstruct the original locations of the reliefs and sculptures that are no longer in Iraq. The following sources are of particular importance for this:

- Layard’s published reports and journals, especially those in *Nineveh and Its Remains*,¹⁹⁷ as well as in *Discoveries among the Ruins of Nineveh and Babylon*,¹⁹⁸
- Layard’s drawings of artifacts and architecture from the site, published in *The Monuments of Nineveh from Drawings Made on the Spot*,¹⁹⁹
- Layard’s publication of cuneiform copies from Nimrud, *Inscriptions in the Cuneiform Character from Assyrian Monuments*,²⁰⁰
- Layard’s unpublished notes and drawings, now in the British Museum and the British Library.

It should be observed that the references to Nineveh in these titles can be misleading: it was only known that Nimrud was Kalḫu for the first time in 1849, and Layard did excavate at Kuyunjik in 1846-1847, 1849-1851.²⁰¹ Of particular importance for our work is Plan III shown facing p. 62 of volume one of *Nineveh and Its Remains*, and at the end of volume one of *Monuments of Nineveh*, which shows Layard’s original drawing of the Northwest Palace, as well as his sigla for the rooms and entrances with their orthostats and colossi. Layard also published a brief catalog of orthostats by room in Appendix I in volume one of *Nineveh and Its Remains*. In this catalog, Layard gave brief descriptions of most of the reliefs in each room, numbered according to the system in his Plan III. The descriptions in this catalog can often be correlated with his descriptions of the excavations at Nimrud in the main text of *Nineveh and Its Remains*, thus occasionally providing expanded discussion of the archaeological context. In Appendix III in the same volume,

¹⁹⁷Layard 1849b, 1849c.

¹⁹⁸Layard 1853a.

¹⁹⁹Layard 1849a, 1853b.

²⁰⁰Layard 1851.

²⁰¹J. Oates 2008, 275, n. 1; Reade 1998-2001, §5. H. C. Rawlinson, who initially believed that Nimrud was Nineveh, was the one who was responsible for the title *Nineveh and Its Remains*; cf. J. Oates 2008, 275, n. 1.

he gave a list of the reliefs and sculptures that he sent to England. He also provided precise drawings (without the inscriptions) of many of the reliefs excavated in the Northwest Palace in his *Monuments of Nineveh*, along with the numbers of the objects corresponding to the system in Plan III. Finally, Layard referred to Plan III regularly for locations of architectural components in his unpublished notes, most notably in his unpublished hand copies of inscriptions on orthostats, sculptures, and other architectural components in the Northwest Palace.

Thus the key starting point for reconstructing the orthostats and sculptures in the Northwest Palace is Layard's original notes. Other factors are considered, however, to either support Layard's records or to extend the reconstruction beyond the scope of Layard's notes. Essentially, piecing the Northwest Palace back together has involved a lot of detective work, with attention to all aspects of the texts and artifacts as they are preserved. Of particular importance are the following points, discussed in Meuszyński's 1981 book and in Reade's 1965 article:²⁰²

- In general, orthostats in the Northwest Palace were around 2.70 meters high, between 1 and 2.50 meters wide, and about .25 meter thick. They were sunk into the floor so that about 2.20-2.30 meters of the orthostats were above the floor.²⁰³ When orthostats were removed, the bases, which were sunk into the ground were generally left remaining, so that it is possible to match the widths and thicknesses of upper pieces with their appropriate bases.²⁰⁴
- Most of the rooms' walls (Rooms B-I, L, N, P, S, T, and Z) were covered in orthostats that were carved in raised relief, with bands of inscription across the middles. Some rooms,

²⁰²Meuszyński 1981, 9, 13-4; Reade 1965, 121-2.

²⁰³Meuszyński 1981, 1.

²⁰⁴Meuszyński 1981, 11; note that the orthostats that Esarhaddon pulled from the Northwest Palace were taken with their bases intact.

however, had no raised relief, but only the Standard Inscription across the middles of the orthostats (Rooms A, J, K, M, O, R, U, and V-Y). Meuszyński estimates that over three hundred ten orthostats were made for the Northwest Palace.²⁰⁵ The Standard Inscription was repeated on each orthostat, so that one instance of the Standard Inscription is usually the same as a single orthostat. Exceptions are orthostats H-11 and H-12, which together contain a single instance of the Standard Inscription, as well as the inside corner orthostats in Room L.²⁰⁶

- The orthostats were installed in the rooms before the inscriptions were added, since the rulings on adjacent orthostats continue, from one to the next in perfect alignment. That is to say, adjacent orthostats can be seen to have been ruled continuously from one orthostat to another along uninterrupted stretches of wall, so that, for each continuous stretch of wall, the inscription was fit into the same number of lines on each orthostat. Occasionally, scribes had to add a few signs below the last ruling, because of inaccurate planning of the layout of the inscription. It follows, then, that the number of lines into which the Standard Inscription is fit on a given orthostat can be used to assign that orthostat to a room, or even a wall, in the Northwest Palace. For example, the Standard Inscription in Room F is fit into 18 lines, while in Room G it is fit into 20 lines.²⁰⁷ Moreover, adjacent orthostats will have rulings that align with one another.
- The scenes carved on the orthostats usually used a single orthostat width for a discreet segment of the scene, usually including one or two complete anthropomorphic figures. It is clear that a single segment of a scene (or a complete scene) was attempted on each or-

²⁰⁵Meuszyński 1981, 1.

²⁰⁶Meuszyński 1981, 12.

²⁰⁷Reade 1965, 121.

thostat, although the very edges of the figures (e.g., toes or the tip of a wing) could spill onto the adjacent orthostat. From the latter observation it follows that the reliefs themselves were carved in the palace, after the rough slabs had been installed on the walls. In addition, each orthostat width could include a complete sacred tree or one half of a sacred tree, completed on the adjacent orthostat by the other half. In the latter case, the tree was divided symmetrically at the joint between two adjacent orthostats, in a similar way to the sacred tree in the inside corners of rooms (see below).²⁰⁸

- The orthostats which formed inside corners in rooms were generally carved in the likeness of the sacred tree, with half of the tree on each side of the corner, and the trunk divided at the corner. Reade states, “Almost all that survive whole have the tendrils and palmettes on either side of their trunks symmetrical; but so far as can be ascertained, no two full-size trees were identical. If therefore two orthostats contain symmetrical halves of a sacred tree, it may fairly be assumed that they originally stood next to each other on the walls of the palace.”²⁰⁹
- There was a variety of scenes displayed in the reliefs, and even similar scenes had a variety of small but significant details.²¹⁰ These may be tentatively used to determine which orthostats belong together.
- Above all, as Meuszyński observes, it is important to use as many of these indices of the orthostats’ original locations as possible, since any one index may be ambiguous.²¹¹

²⁰⁸Meuszyński 1981, 12; this can be easily seen in the Tafeln at the end of Meuszyński’s book.

²⁰⁹Reade 1965, 126.

²¹⁰The most detailed work on this has been done by Stearns 1961.

²¹¹Meuszyński 1981, 13-4.

Using this information, the original locations of the vast majority of the known orthostats and colossi in the Northwest Palace have been discovered, and we can now reliably place these artifacts in their original architectural contexts in relationship to one another.²¹²

Something similar has been done, on a much smaller scale, by Reade for the inscriptions from the Ninurta and Šarrat-nip̄i temples. In a lengthy 2002 article, Reade reviewed the archaeology of the Nimrud citadel, then focused on the ziggurat and temples of the site. While Ashurnasirpal II's son, Shalmaneser III, played an important role in the construction of the platform and buildings on the citadel, Ashurnasirpal did (re)construct the temples of Ninurta and Šarrat-nip̄i, as well as the Northwest Palace. Reade reviewed the archaeological evidence for the temples, and provided a lengthy discussion of the primary contexts of the inscriptions from them, using excavation reports and unpublished notes from the British and Iraqi excavations.

The Ninurta Temple, the temple with the greatest amount of evidence, contained orthostats and sculptures with inscriptions similar to those found in the Northwest Palace, and most of them had been severely burned.²¹³ The reliefs tend to portray scenes associated with Ninurta (e.g., the battle between Ninurta and the Anzu bird), but they are nonetheless inscribed in bands across their middles like the reliefs in the Northwest Palace. They contain, moreover, inscriptions on their backs, and there are also inscriptions on sculptures, thresholds, and other components of the temple. Colossi flanked some of the doorways and there was a famous inscribed stele of Ashurnasirpal just outside one of the doorways. In the innermost part of an inner room that appears to have been a shrine, was a niche, in which was placed a massive dais dedicated to

²¹²Layard's Plan III (Layard 1849a, pl. 100), which is an important starting point for understanding the order of orthostats in the Northwest Palace, should now be replaced by Paley & Sobolewski 1987, Plan 2. The components of the palace are represented in greater detail in the plates and plans in Meuszyński 1981, Paley & Sobolewski 1987, 1992.

²¹³Cf. the discussion in Reade 2002, 169-81. Cf. further Layard 1853a, 348-58; Gadd 1936, 82; Mallowan 1957, 19-21; 1966, 85-92. A plan of the temple is in Mallowan 1957, pl. 7.

Ninurta, inscribed with the famous annals of Ashurnasirpal II.²¹⁴ Reade assigned numbers to architectural components, corresponding to their notation on a plan of the temple.²¹⁵

The temple of Šarrat-nip̄i contained less inscribed architectural components than the Ninurta Temple; these included the famous inscribed lions at its entrance, as well as paving stones and its own dais-in-niche.²¹⁶ More precise information on the locations of some of these is given in Chapter Three, based upon the work of Reade.

2.5. Conclusion

In the course of this chapter, we have outlined the basic information relevant to the architectural and archaeological context of the Standard Inscription and related compositions of Ashurnasirpal II from Nimrud/Kalḫu. First, we surveyed the key components of the construction program carried out by Ashurnasirpal II in the ninth century BCE at Kalḫu from the point of view of the king's own inscriptions. After providing water for his city and its environs, and building up and fortifying its citadel, Ashurnasirpal constructed the monumental Northwest Palace for his royal dwelling and administration, as well as monumental temples for his deities. To proclaim his own glory, and that of his deities, Ashurnasirpal had hundreds of cuneiform inscriptions and relief scenes incised on orthostats, sculptures, thresholds, door sockets, paving stones, foundation tablets, and more. The result was that, wherever one went in the Northwest Palace and the temples of Kalḫu, one was surrounded by the portrayals of the greatness of the king and his deities. This massive project resulted in a newly reconstructed capital for one of the most successful Neo-Assyrian kings.

²¹⁴Reade 2002, 171; cf. the plan on p. 187.

²¹⁵Reade 2002, 187 (plan), 205-210 (catalog of inscribed architectural components).

²¹⁶Reade 2002, 187 (plan), 210 (catalog of inscribed architectural components).

Second, we surveyed the history of excavations at Nimrud. This history can be broadly divided into three phases: 1) the nineteenth century British excavations (along with some looting); 2) the British excavations led by Mallowan and Oates, in the 1950s and 1960s; and 3) the Iraqi excavations (with the occasional participation of teams from elsewhere), which began in the 1950s. The majority of the orthostats and sculptures now in western museums were excavated in the nineteenth century, and their exact primary contexts were lost. Their treatment after excavation had a significant effect on their present state of preservation. For example, the practice of sawing off the backs of the orthostats to lighten them for transport has deprived us of the texts that were likely inscribed there.²¹⁷ The orthostats and sculptures which were excavated in the twentieth century have been largely reinstalled in their original locations or moved to the Mosul Museum or the Iraq Museum. Unfortunately, as is well known, the site of Nimrud has recently been demolished by extremists and these people have also ransacked the Mosul Museum. It is not certain what remains of the Ashurnasirpal II orthostats and sculptures in these places, but it is clear that much has been lost. Thus, these artifacts can only be accessible to me in the form of photographs, nor is my access to them comprehensive. Nonetheless, the important work done by the excavators, especially the Iraqis and the Polish, has made it possible to reconstruct much of what was disassembled during excavation and destruction.

Third, we surveyed the history of research, the data, and the methods of reconstruction of the primary contexts of the architectural components bearing the royal inscriptions of Ashurnasirpal II from Kalḫu. The work on reconstructing the primary contexts of the architectural components of the Northwest Palace has culminated in the work of Meuszyński, Paley, and

²¹⁷Cf. the discussion of the Slab Back Text (RIMA 2.0.101.35) below.

Sobolewski.²¹⁸ Their work is fundamental to this dissertation, and to any study of the Standard Inscription or other Northwest Palace inscriptions, since it allows for the reliable contextualization of the architectural components. This is reflected throughout this dissertation as, for example, in the sigla of the manuscripts of the Standard Inscription, which are identical to those used by Meuszyński, Paley, and Sobolewski for the orthostats in the Northwest Palace. The score of the Standard Inscription included as Appendix 4 in this dissertation presents the lines of each manuscript, in synoptic format, in the order of the orthostats as they originally stood in the Northwest Palace, allowing for the immediate comparison of the text of the Standard Inscription on adjacent orthostats.

²¹⁸Meuszyński 1981, Paley & Sobolewski 1987, 1992.

Chapter Three:

The Literary Context of the Standard Inscription

3.1. Introduction

Like Chapter Two, this chapter is meant to provide context for the remainder of the dissertation. Chapter Two sketched the archaeological and architectural background of the study; the present chapter is meant to define and introduce the literary context for the study. The production of the text of the composition called (by us) the Standard Inscription was part of a larger project of producing numerous compositions to be installed in various locations in the building works of Ashurnasirpal II at Kalḫu, and these compositions form the main literary context in which the text of the Standard Inscription will be analyzed in this dissertation. The purpose of this chapter is to introduce these compositions, including their literary components and the nature of textual variations between them, as well as their relationships with their primary contexts, including the artifacts on which they were written and their locations in their respective buildings.

All of these compositions, including the Standard Inscription, share various combinations of identical or nearly identical literary components, as was common in Assyrian royal inscriptions. For this reason, the consideration of similarities and differences between these literary components can help us understand the production and development of the text of the Standard Inscription. Since this issue will be taken up later in the dissertation, the phenomenon of literary components being shared among the royal inscriptions of Ashurnasirpal II from Kalḫu will be introduced in this chapter. Moreover, this discussion will offer an opportunity to define certain

terms that will be used in this chapter and throughout the dissertation, from the point of view of the literary structures of the texts from Kalḫu.

Having introduced the literary construction of the compositions, and defined terminology, a survey of the compositions will be presented, along with their primary contexts and the artifacts on which they were inscribed. Such an introduction is necessary, because information about primary context and associated artifacts has progressively come to light, so that earlier discussions of these issues have become dated.²¹⁹ Yet the contextualization of these artifacts and their compositions is fundamental to understanding the contents of the compositions and their relationships with the Standard Inscription.

3.2. The Shared Literary Development of the Royal Inscriptions of Ashurnasirpal II from Kalḫu

When one compares the royal inscriptions of Ashurnasirpal II from Kalḫu, it becomes clear that they were produced by adding, omitting, or modifying shared literary components - words, phrases, clauses, or whole sections of text - in various combinations. These combinations probably depended on a range of functional, stylistic, rhetorical, and other factors, some of which may not be accessible to the modern reader. J. Renger, in an article on “neuassyrische Königsinschriften als Genre der Keilschriftliteratur,” refers to such literary components as *Ver-satzstücke*, because of the way that they can be used in different combinations to produce different compositions.²²⁰ This term, with its connotations of displacement and realignment, will be used in the remainder of this dissertation to refer to these literary components of the compositions of Ashurnasirpal II from Kalḫu.

²¹⁹For example, the introductory discussions for these compositions in RIMA 2.

²²⁰Renger 1986, 114.

The fact that these combinations existed and were combined and modified in various ways can be demonstrated by a comparison of the compositions from Kalḫu. An extended analysis of the phenomenon of *Versatzstücke* is beyond the scope of this dissertation, but a brief illustration will suffice.²²¹ In the following table, the *Versatzstücke* of four compositions - the City Wall Foundation Text (RIMA 2.0.101.26), the Palace Wall Foundation Text (RIMA 2.0.101.34), the Slab Back Text (RIMA 2.0.101.35), and the Standard Inscription (RIMA 2.0.101.23) - are presented synoptically for comparison.²²² The *Versatzstücke*, as I understand them, are surrounded by a heavy border; variant subsections of the *Versatzstücke* are placed in cells, to draw attention to their differences.

Table 3.1. Synoptic comparison of the *Versatzstücke* of four royal inscriptions of Ashurnasirpal II from Nimrud/Kalḫu

City Wall Foundation Text	Palace Wall Foundation Text	Slab Back Text	Standard Inscription
	Palace of	Palace of	Palace of
Ashurnasirpal, great king,	Ashurnasirpal, great king,	Ashurnasirpal, great king,	Ashurnasirpal, vice-regent of Aššur, chosen of the gods Enlil and Ninurta, beloved of the gods Anu and Dagan, de- structive weapon of the great gods,

²²¹Most analyses of the literary development of corpora of the royal inscriptions of Assyrian kings make use of this concept, whether they use the term *Versatzstück* or not. Cf., e.g., Renger 1986, who analyzes the inscriptions of Sargon II; Liverani 1981, who analyzes small modifications in individual *Versatzstücke*, namely those containing the titulary of Sennacherib.

²²²The translations in the figure, for all compositions, are those of Grayson in RIMA 2.

strong king, king of the universe, king of Assyria, son of Tukultī-Ninurta (II), great king, strong king, king of the universe, king of Assyria, son of Adad-nārāri (II) (who was) also great king, strong king, king of the universe, king of Assyria; valiant man who acts with the support of Assur, his lord, and has no rival among the princes of the four quarters,	strong king, king of the universe, king of Assyria, son of Tukultī-Ninurta (II), great king, strong king, king of the universe, king of Assyria, son of Adad-nārāri (II) (who was) also great king, strong king, king of the universe, and king of Assyria; valiant man who acts with the support of Aššur, his lord, and has no rival among the princes of the four quarters,	strong king, king of the universe, king of Assyria, son of Tukultī-Ninurta (II), great king, strong king, king of the universe, king of Assyria, son of Adad-nārāri (II) (who was) also great king, strong king, king of the universe, (and) king of Assyria; valiant man who acts with the support of Aššur, his lord, and has no rival among the princes of the four quarters,	strong king, king of the universe, king of Assyria, son of Tukultī-Ninurta (II), great king, strong king, king of the universe, king of Assyria, son of Adad-nārāri (II) (who was) also great king, strong king, king of the universe, (and) king of Assyria; valiant man who acts with the support of Aššur, his lord, and has no rival among the princes of the four quarters,
marvellous shepherd, fearless in battle, mighty flood-tide which has no opponent,		marvellous shepherd, fearless in battle, mighty flood-tide which has no opponent,	marvellous shepherd, fearless in battle, mighty flood-tide which has no opponent,
the king who subdues those insubordinate to him, who rules all peoples, strong male, who treads upon the necks of his foes, trampler of all enemies, the one who breaks up the forces of the rebellious, he who acts with the support of the great gods, his lords, and has conquered all lands, gained dominion over all the highlands and received their tribute, capturer of hostages, he who is victorious over all lands:			the king who subdues those insubordinate to him, he who rules all peoples, strong male who treads upon the necks of his foes, trampler of all enemies, he who breaks up the forces of the rebellious, the king who acts with the support of the great gods, his lords, and has conquered all lands, gained dominion over all the highlands and received their tribute, capturer of hostages, he who is victorious over all countries;

When Aššur, the lord who called my name (and) who makes my sovereignty supreme, placed his merciless weapon in my lordly arms,			when Aššur, the lord who called me by name (and) made my sovereignty supreme, placed his merciless weapon in my lordly arms,
I felled with the sword the extensive troops of the Lullumu in battle. With the help of the gods Šamaš and Adad, the gods my supporters, I thundered like the god Adad, the devastator, against the troops of the lands Nairi, Ḫabḫu, the Šubaru, and the land Nirbu.			I felled with the sword the extensive troops of the Lullumu in battle. With the help of the gods Šamaš and Adad, the gods my supporters, I thundered like the god Adad, the devastator, against the troops of the lands Nairi, Ḫabḫu, the Šubaru, and the land Nirbu.
The king who subdued (the territory stretching) from the opposite bank of the Tigris to the city Carchemish of the land Ḫatti, the entire land Laqû, (and) the land Suḫu including the city Rapiqu: he conquered from the source of the River Subnat	the king who subdued (the territory stretching) from the opposite bank of the Tigris to Mount Lebanon and the Great Sea, the entire land Laqû, (and) the land Suḫu including the city Rapiqu. He conquered from the source of the River Subnat	the king who subdued (the territory stretching) from the opposite bank of the Tigris to Mount Lebanon and the Great Sea, the entire land of Laqû, (and) the land Suḫu including the land Rapiqu; he conquered from the source of the River Subnat	The king who subdued (the territory stretching) from the opposite bank of the Tigris to Mount Lebanon and the Great Sea, the entire land Laqû (and) the land Suḫu including the city Rapiqu; he conquered from the source of the River Subnat
to the interior of the land Nirbu.	to the interior of the land Nirbu.	to the interior of the land Nirbu;	to the land Urartû.

I brought within the boundaries of my land (the territory stretching) from the passes of Mount Kurruru to the land Gilzānu, from the opposite bank of the Lower Zab to the city Tīl-Bāri which is upstream from the city Zaban, to the cities Tīl-ša-Zabdāni and Tīl-ša-Abtāni, the cities Ḫirimu, Ḫarutu, (which are) fortresses of Kardunias.	I brought within the boundaries of my land (the territory stretching) from the passes of Mount Kurruru to the land Gilzānu, from the opposite bank of the Lower Zab to the city Tīl-Bāri which is upstream from the land Zaban, from the city Tīl-ša-Abtāni to the city Tīl-ša-Zabdāni, (and) the cities Ḫirimu (and) Ḫarutu (which are) fortresses of Karduniaš.	I brought within the boundaries of my land (the territory stretching) from the passes of Mount Kurruru to the land Gilzānu, from the opposite bank of the Lower Zab to the city Tīl-Bāri which is upstream from the land Zaban, from the city Tīl-ša-Abtāni to the city Tīl-ša-Zabdāni (and) the cities Ḫirimu (and) Ḫarutu (which are) fortresses of Karduniaš;	I brought within the boundaries of my land (the territory stretching) from the passes of Mount Kurruru to the land Gilzānu, from the opposite bank of the Lower Zab to the city Tīl-Bāri which is upstream from the land Zaban, from the city Tīl-ša-Abtāni to the city Tīl-ša-Zabdāni, the cities Ḫirimu, Ḫarutu, (which are) fortresses of Karduniaš.
I accounted (the people) from the pass of the city Babitu to Mount Ḫašmar as people of my land. In the lands over which I gained dominion I always appointed my governors. They entered (lit. 'performed') servitude (and) I imposed upon them corvee.	Finally, I have gained dominion over the entire extensive lands Nairi.	finally, I have gained dominion over the entire extensive lands Nairi:	I accounted (the people) from the passes of Mount Babitu to Mount Ḫašmar as people of my land. In the lands over which I gained dominion I always appointed my governors. They entered (lit. 'performed') servitude.
Ashurnasirpal, attentive prince, worshipper of the great gods, ferocious dragon, conqueror of cities and the entire highlands, king of lords, encircler of the obstinate,			Ashurnasirpal, attentive prince, worshipper of the great gods, ferocious dragon, conqueror of cities and the entire highlands, king of lords, encircler of the obstinate,
lofty (and) merciless,			crowned with splendour, fearless in battle, merciless hero,
he who stirs up strife,			he who stirs up strife,

<p>king of all princes, king of kings, attentive purification priest, designate of the warrior god Ninurta, destructive weapon of the great gods, the king who has always acted justly with the support of Aššur and the god Ninurta the gods who help him and subdued the fortified mountains and the kings hostile to him, all their lands, (he who) has always contested with the enemies of Aššur above and below and imposed upon them tribute and tax; Ashurnasirpal, strong king, designate of the god Sin, favourite of the god Anu, loved one of the god Adad (who is) almighty among the gods, the merciless weapon which lays low lands hostile to him, I, the king, capable in battle, vanquisher of cities and highlands, foremost in battle, king of the four quarters, the one who defeats his enemies,</p>			<p>praiseworthy king, shepherd, protection of the (four) quarters, the king whose command disintegrates mountains and seas,</p>
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I have subdued (and) brought under one authority fortified lands, dangerous highlands, (and) merciless fierce kings from east to west.			the one who by his lordly conflict has brought under one authority ferocious (and) merciless kings from east to west:
The ancient city Calah which Shalmaneser, king of Assyria, a prince who preceded me, had built - this city had become dilapidated; it lay dormant (and) had turned into ruin hills. I rebuilt this city. I took people which I had conquered from the lands over which I had gained dominion, from the land Suḥu, (from) the entire land Laqû, (from) the land Sirqu which is at the crossing of the Euphrates, (from) the entire land of Zamua, from the land Bīt-Adini and the land Ḫatti and from Lubarna (Liburna), the Patinu. I settled them therein.	The city Calah I took in hand for renovation.	The city Calah I took in hand for renovation.	The ancient city Calah which Shalmaneser, king of Assyria, a prince who preceded me, had built - this city had become dilapidated; it lay dormant. I rebuilt this city. I took people which I had conquered from the lands over which I had gained dominion, from the land Suḥu, (from) the entire land of Laqû, (from) the city Sirqu which is at the crossing of the Euphrates, (from) the entire land of Zamua, from Bīt-Adini and the land Ḫatti and from Lubarna, the Patinu. I settled (them) therein.
I dug out a canal from the Upper Zab (and) called it Patti-ḫegalli. I planted orchards in its environs. I offered fruit of every kind (and) wine to Assur, my lord, and the temples of my land.			

I cleared away the old ruin hill (and) dug down to water level; I sank (the foundation pit) down to a depth of 120 layers of brick. I built its wall anew. I built (and) completed it from top to bottom.	I cleared away the old ruin hill (and) dug down to water level; I sank (the foundation pit) down to a depth of 120 layers of brick.		I cleared away the old ruin hill (and) dug down to water level. I sank (the foundation pit) down to a depth of 120 layers of brick.
I founded therein a palace of cedar, cypress, <i>daprānu</i> -juniper, boxwood, <i>meskannu</i> -wood, terebinth, and tamarisk as my royal residence (and) for my lordly leisure.	I founded therein my royal palace.	I founded therein my lordly palace. I built this palace for the eternal admiration of rulers and princes (and) decorated it in a splendid fashion.	I founded therein a palace of cedar, cypress, <i>daprānu</i> -juniper, boxwood, <i>meskannu</i> -wood, terebinth, and tamarisk as my royal residence (and) for my lordly leisure for eternity.
(I made replicas of) beasts of mountains and seas in white limestone and <i>parūtu</i> -alabaster (and) stationed (them) at its doors.		I made (replicas of) all beasts of mountains and seas in white limestone and <i>parūtu</i> -alabaster (and) stationed (them) in its doorways.	I made (replicas of) beasts of mountains and seas in white limestone and <i>parūtu</i> -alabaster (and) stationed (them) at its doors.
I decorated it in a splendid fashion; I surrounded it with knobbed nails of bronze. I hung doors of cedar, cypress, <i>daprānu</i> -juniper, (and) <i>meskannu</i> -wood in its doorways. I took in great quantities and put therein thrones of ebony (and) boxwood, dishes decorated with ivory, silver, gold, tin, bronze, iron, booty from the lands over which I gained dominion.			I decorated it in a splendid fashion; I surrounded it with knobbed nails of bronze. I hung doors of cedar, cypress, <i>daprānu</i> -juniper, (and) <i>meskannu</i> -wood in its doorways. I took in great quantities and put therein silver, gold, tin, bronze, iron, booty from the lands over which I gained dominion.

I inscribed (this) monumental inscription (and) deposited (it) in its wall.			
May a later prince restore its weakened (portions). May he restore my inscribed name to its place. (Then) the god Aššur, the great lord, (and) the goddess Ištar, mistress of battle and conflict, will listen to his prayers. As for the one who removes my name: may Aššur and the god Ninurta glare at him angrily, overthrow his sovereignty, take away from him his throne, make him sit in bonds before his enemies, (and) destroy his name (and) his seed from the land.			

Three of these four compositions are from the Northwest Palace. The presence of the remaining composition, the City Wall Foundation Text, demonstrates that the phenomenon of shared *Versatzstücke* was operative outside of the Northwest Palace, and this could be demonstrated with any other composition from Kalḫu. These *Versatzstücke* were shared from composition to composition at Kalḫu, no matter where the composition was from, but the *Versatzstücke* were combined and modified according to the needs of the author(s)/editor(s) of the compositions. The *Versatzstücke* in these compositions can be outlined as follows:

- É.GAL, “Palace . . .”
- The Name, Patrilineage, and Epithets of the King with Summary Account of Conquests

- Building Account
- Injunction to Future Rulers

It can be seen that the notion of a *Versatzstück* does not correspond to a single type of textual element (e.g., a clause), but refers to a segment of text which was subject to (presumably) *ad hoc* addition, omission, or modification, resulting in a satisfactory “new” composition. In this sense, the *Versatzstück* appears to function as a kind of discourse element in the production of royal compositions, like a syntactic constituent in a sentence. The name and epithets (however many were included) of the king were obligatory, while the remainder of the elements were optional.

Comparison between the compositions shows that they vary in two ways. On the one hand, the compositions vary the combinations of *Versatzstücke* employed. Thus, the City Wall Foundation Text omits the first word in the other compositions, É.GAL, “Palace . . .” It is easy to see that the difference at this point in the text, between the City Wall Foundation Text and the other compositions displayed, was simply in the presence or absence of this word. The immediately following text was perfectly viable with or without this word, which made its addition or omission simple. This applies as well to the concluding injunction to a later king to properly treat the king’s inscription in the City Wall Foundation Text.

On the other hand, the differences between these compositions also occur within *Versatzstücke*, when they are modified. The most significant modification to *Versatzstücke* was abbreviation/expansion, especially in the epithets of the king. In these cases, the discourse slot in which the *Versatzstücke* fit may be occupied by widely varying lengths of text, though they are semantically related from composition to composition as, e.g., in the building account. On the other hand, the *Versatzstücke* may be merely tweaked, e.g., with the replacement of one word or phrase with another. For example, in the summary accounts of conquests, “Carchemish of the

land Ḫatti” (City Wall Foundation Text) varies with “Mount Lebanon and the Great Sea” (remaining compositions), and “the land Urartu” (most Standard Inscription manuscripts) varies with “the interior of the land Nirbu” (remaining compositions). In these cases, it seems clear that the *Versatzstücke* remain substantially intact, in spite of these small changes.

The reasons for such omissions, additions, or modifications can occasionally be inferred. The omission of É.GAL in the City Wall Foundation Text probably corresponds to the fact that the composition was intended for the city wall, not the palace, and the inclusion in this composition of a concluding injunction to future rulers is common in foundation documents. The presence of these features thus corresponds to the function and location of the inscription as a foundation deposit in the city wall.²²³ Variants such as “Carchemish of the land Ḫatti” with “Mount Lebanon and the Great Sea” and “the land Urartu” with “the interior of the land Nirbu” are usually interpreted as reflections of the expansion or contraction of Assyrian military control.²²⁴

In all of these cases, the fact that a given combination and shape of *Versatzstücke* occurs in multiple manuscripts strongly suggests that each of these combinations of *Versatzstücke* should be viewed as a distinct composition. That is, the *Versatzstücke* do not appear to have been randomly modified or distributed in the extant manuscripts, suggesting that the compositions containing them were intentionally produced as distinct works. The same could be said for most of the compositions from Kalḫu;²²⁵ the compositions discussed here are merely for illustration. The fact that most of these compositions were reproduced multiple times on stone architectural components in the monumental buildings at Kalḫu implies that *Vorlagen* of these composi-

²²³Cf. the survey of these compositions below for further information on their find-spots.

²²⁴See, e.g., Liverani 1981, 229-30.

²²⁵The exceptions would be compositions which occur in only one manuscript, such as the composition on the Banquet Stele (RIMA 2.0.101.30). While I expect that the process of production was similar, one cannot draw the correlation between multiple manuscripts and a distinct composition.

tions existed. Some author(s) or editor(s), who was/were well-versed in manipulating the *Versatzstücke* being used in the royal inscriptions of Ashurnasirpal II at Kalḫu, created these compositions, by combining and modifying - and possibly occasionally creating - the *Versatzstücke*. The reasons for the ways they created these compositions are mostly obscure to us, though we can occasionally infer them.

In light of this discussion, it is possible to define certain key terms used in this dissertation. For our purposes, a *composition* is a unique combination and shape of *Versatzstücke*, excluding small changes within *Versatzstücke* which do not radically alter their length or contents.²²⁶ Thus, we would distinguish between the Palace Wall Foundation Text and the Slab Back Text as separate compositions, because they contain different epithets of Ashurnasirpal and very different building accounts. The City Wall Foundation Text and the Standard Inscription are different compositions because one or the other of them contains *Versatzstücke* which do not appear in the other, and they contain substantially different epithets of the king and building accounts.

On the other hand, small, obviously intentional, changes within *Versatzstücke* may occur in separate manuscripts of the same composition, such as the variant “the land Urartū” with “the interior of the land Nirbu,” which occurs among the manuscripts of the Standard Inscription. Each of these variants is contained in multiple manuscripts of the Standard Inscription, the text of the Standard Inscription is not otherwise altered between these manuscripts, and the manuscripts containing these variants are all the outer faces of (sometimes adjacent) orthostats. In these cases, it is clear that the basic text of the Standard Inscription was being modified, rather than that a new composition was being introduced. Thus, for the purposes of this dissertation, a *manuscript* is a concrete instance of a composition, which will contain small variants within *Vers-*

²²⁶Cf. the definitions of “composition” in Cooper 2000, 50; Worthington 2012, §1.1.

satzstücke, intentional and unintentional.²²⁷ When small but significant (intentional) variants are introduced into the *Versatzstücke* of a composition, it will become necessary to distinguish between different *recensions* of a composition, in agreement with J. Cooper's definition of a recension as "a manuscript or group of manuscripts whose text shows significant but minor variations from other manuscripts of a given literary composition."²²⁸

3.3. *The Royal Inscriptions of Ashurnasirpal II from Kalḫu*

Having introduced the literary relationships between the compositions which form the literary context of the Standard Inscription for the purposes of this dissertation, it is now necessary to survey these compositions, along with their primary contexts and the artifacts on which they were written. Most of the royal inscriptions of Ashurnasirpal II from Kalḫu have been edited by A. K. Grayson in RIMA 2; these are also presented in score format in an accompanying microfilm. The philological work of Grayson in the Royal Inscriptions of Mesopotamia project is excellent, and RIMA 2 is of fundamental importance for this dissertation. However, now, twenty-five years after its publication, more manuscripts of several of the compositions are known, and Grayson did not include a score of the Standard Inscription. Grayson's publication is organized more by content than by archaeological context, and the primary contexts of many of the compositions that Grayson edits have been further elucidated since the publication of RIMA 2. Thus, it is worthwhile for our study to update some of this information here.

Additionally, the terminology that Grayson uses to refer to the artifacts on which the compositions were inscribed is sometimes confusing. Thus, for example, the word "slab" ap-

²²⁷Cf. Cooper 2000, 50; Worthington 2012, §1.1.

²²⁸Cooper 2000, 50; cf. his definition of a version, which is "a manuscript or group of manuscripts whose text shows significant and major variations from other manuscripts of a given literary composition." Cf. Worthington 2012, 5.

pears to be used by him to refer to all kinds of stone artifacts, including orthostats, thresholds, paving stones, and foundation tablets. Yet, such distinctions are important for consideration of the inscriptions on these objects as artifacts, and I will attempt in the following survey to use these more precise terms when possible. The word “slab” will only be used when the architectural function of a piece of stone is not known, or when I wish to refer to a piece of stone generically.

Not all of the compositions of Ashurnasirpal II edited in RIMA 2 are discussed here. Rather, I have limited the survey to compositions of Ashurnasirpal II from Kalḫu, which were demonstrably part of his building projects there, and which are sufficiently preserved to allow comparison of content. The organization of the compositions surveyed is guided by archaeological context, artifact type, and content. The comments are meant to bring our understanding of the primary contexts and contents of the respective compositions up-to-date, in anticipation of referring to these compositions later in the dissertation. While it is true that much space is devoted to the archaeological/architectural context of these compositions here, and thus one might expect this data to be presented in Chapter Two, it seemed more appropriate to discuss the primary context, artifact type, and contents of each composition together, in the hope that these will be more adequately integrated.

3.3.1. Compositions from the Northwest Palace²²⁹

3.3.1.1. *The Standard Inscription (RIMA 2.0.101.23)*

By far the most frequently attested composition from Kalḫu is the Standard Inscription of Ashurnasirpal II. As was already stated, the manuscripts for this composition comprise the hundreds of orthostats that lined the interior walls of the Northwest Palace. The composition was also found on at least one colossus and on some of the thresholds and paving stones in the Northwest Palace.²³⁰ The original locations of these artifacts have been worked out most definitively by J. Meuszyński, S. M. Paley, and R. P. Sobolewski.²³¹ Well over three hundred manuscripts are known, and a score of this composition was made by A. F. Conradie in his 1989 dissertation, who was able to include most of the manuscripts outside of Iraq, from first-hand collation or photographs.²³² More manuscripts are now available, including several of those in Iraq, through photographs, and it has been possible for me to incorporate more manuscripts than were available to Conradie in the score of the Standard Inscription provided in Appendix 4 in this dissertation. In addition, I have provided a catalog of all manuscripts known to me, which gives the original locations, as well as publication information and other pertinent data about the manuscripts, in Appendix 5. This composition is discussed at length in the remainder of this dissertation, so I will not discuss it further here.

²²⁹For the following discussion, one should refer to the plan of the palace in Paley & Sobolewski 1987, Plan 2. Cf. also Kertai 2014a; Kertai 2014b; Kertai 2015, §2.2 for more extensive discussions of the architecture of the Northwest Palace.

²³⁰The colossus is E-c-2; the locations of the thresholds are in Russell 1999, 252-60.

²³¹Meuszyński 1981; Paley & Sobolewski 1987, 1992.

²³²Conradie 1989b, chapter 2.

3.3.1.2. *The Throne-Base/Colossus Text (RIMA 2.0.101.2)*²³³

The manuscripts of this composition are the surface of the throne-base in Room B (the throne-room) of the Northwest Palace, all but one of the colossi guarding the doorways of the palace, and two thresholds.²³⁴ The original locations of the first two types of artifacts have been worked out as well by Meuszyński, Paley, and Sobolewski,²³⁵ the locations of the thresholds have been elucidated by J. M. Russell.²³⁶ Twenty manuscripts of this composition are known to me.²³⁷ The most complete manuscript of the Throne-Base/Colossus Text is the one on the surface of the throne-base found in the eastern end of Room B (the throne-room) of the Northwest Palace. The throne-base was in the Mosul Museum when it was ransacked by ISIS in 2014; its present location and state of preservation are unknown to me.²³⁸ The throne-base measures 247 x 336 x 36.5 cm. and weighs over 15 tons,²³⁹ it has two stages, each of which has a protruding step. According to J. N. Postgate, “Lines 1-43 are entirely on the upper step, ll. 44-9 are partly on the lower step, with a central portion inscribed on the projecting part of the upper step, and ll. 50-62 occupy most of the remaining space on the lower step . . .”²⁴⁰

Most of the remainder of the manuscripts of this composition are the bull- and lion-colossi flanking the doorways of the Northwest Palace. The composition is inscribed on the negative

²³³The name “Throne-Base/Colossus Text” is from Russell 1999, 48. Aside from the score of this composition provided in the microfilm accompanying RIMA 2, Conradie 1989b, 943-83b, also provided a score of the manuscripts in the British Museum and the Metropolitan Museum. More manuscripts than either of these authors included in their scores, namely, the colossi in Iraq, are now available by means of photographs in Russell 1999, 308-23.

²³⁴The exceptional colossus is E-c-2, which is inscribed with the Standard Inscription. The thresholds may be viewed in Russell 1999, figs. 95-7; cf. the catalog on pp. 254-5.

²³⁵Meuszyński 1981; Paley & Sobolewski 1987, 1992.

²³⁶Russell 1999, 252-60. The thresholds are those in doors B-d and F-f.

²³⁷In addition to the manuscripts listed in RIMA 2, p. 223, cf. the discussion of Russell 1999, 41-7, as well as the catalog of colossus inscriptions in Catalog 1. The thresholds are those in doors B-d and F-f; cf. Russell 1999, 254-5.

²³⁸CTN 2 267 contains a transliteration of this inscription based on first-hand collation by J. N. Postgate.

²³⁹Mallowan 1966, 96.

²⁴⁰CTN 2, p. 240 (no. 267).

space between the legs and behind the tails of the colossi, which are portrayed striding forward. Thus, the inscription is usually distributed in four columns in the following spaces: between the front two legs; between the front legs and the rear legs, beneath the belly; between the rear two legs; and behind the tails of the creatures. However, this should not be taken to represent a consistent order of columns on the colossi. That depends upon the orientation of the colossi: the order of columns generally runs from left to right as one faces the visible side of the colossus, so that column one is between the front two legs if the colossus is facing left, but behind the tail if the colossus is facing right. The only exception is the lion-colossus facing right at Door b to Room G (G-b-2), which led from Courtyard Y into Room G. This colossus began the text between the two hind legs (column i), continued under the belly between the front and hind legs (column ii), then between the two front legs (column iii), then column iv was behind the tail.

The colossi were not stationed at every door in the palace. Rather, they were placed at what were probably key doors of the palace, perhaps “the most monumental, and probably most important, doors of the palace.”²⁴¹ Thus, for example, all of the doors in the throne-room were given colossi, as well as the most monumental entrances to each suite.²⁴² The colossi were apotropaic figures, protecting the entrances into the palace, and their orientation is such that one is always faced by a pair of colossi as one goes deeper into the palace.²⁴³

²⁴¹Kertai 2014a, 344.

²⁴²Kertai 2014a, 344, fig. 10 // Kertai 2015, pl. 7A provides a useful map of the locations of the colossi.

²⁴³Kertai 2014a, 344.

3.3.1.3. *The Slab Back Text (RIMA 2.0.101.35)*²⁴⁴

This composition was inscribed on the backs of the orthostats in the Northwest Palace, and hence were originally turned against the walls, invisible to the viewer.²⁴⁵ While we are able to know the locations of the orthostats on which the manuscripts were inscribed - thanks to Meuszyński, Paley, and Sobolewski²⁴⁶ - the majority of these manuscripts are lost to us, due to the practice of the early excavators at Nimrud of sawing off the backs of the orthostats to lighten them for transport. Some of the manuscripts were copied by A. H. Layard in one of his notebooks, Manuscript A,²⁴⁷ and some are preserved on the backs of orthostats now in western museums.²⁴⁸ Unfortunately, since museums tend to install orthostats inset into walls, one is prevented from rendering an accurate count of how many of these manuscripts are preserved on the orthostats in museums.

3.3.1.4. *The Palace Wall Foundation Text (RIMA 2.0.101.34)*²⁴⁹

This composition was inscribed on stone tablets, larger stone slabs, the back of at least one orthostat,²⁵⁰ some thresholds, and the outer faces of orthostats I-5, I-5a, I-6, and WFL-14. The stone slabs, measuring 76 x 46 cm. and 61 x 41 cm., may have been paving stones.²⁵¹ The

²⁴⁴The name “Slab Back Text” is from Russell 1999, 22.

²⁴⁵See the discussion of this composition and its primary contexts in Russell 1999, 19-30.

²⁴⁶Meuszyński 1981; Paley & Sobolewski 1987, 1992.

²⁴⁷Layard, Ms A.

²⁴⁸In addition to the manuscripts listed in RIMA 2, 301, examples known to me are: BM 108836 (unpublished), BM 124557 (Russell 1999, 20, fig. 15); BM 124558 (this is part of WFL-19; BM 124588 is a cast of the inscription on the back of this orthostat); BM 124579 (this is WFL-14; BM 124590 is a cast of the inscription on the back of this orthostat); BM 139984 (unpublished); MS 711 (Frame 2011, no. 70); private collection, 693 (Kessler 2009, 76); Beirut, private collection (Harrak 2004, 146).

²⁴⁹The name “Palace Wall Foundation Text” is from Russell 1999, 23.

²⁵⁰The back of WFL-14.

²⁵¹Russell 1999, 22. These are RC 1801 and Walker Art Gallery 375. The paving stone in the niche in Room J also bears this composition. Cf. the average size of the stone tablets, which is 22.75 x 22.5 cm.

locations of the thresholds have been determined by Russell.²⁵² The locations of the stone tablets can be gathered from comments of Layard in his excavation notes. He says he found some of them behind colossus B-d-2 in the Northwest Palace, and some “in the wall of Room G, south of Door b.”²⁵³ According to Layard, the tablets in Room B “appeared to me to have been built up inside the walls above the slabs, or to have been placed behind the slabs themselves . . .”²⁵⁴ Those in Room G were discovered “(w)hilst clearing away the wall of unbaked bricks . . . and they had evidently been placed where found, when the palace was built . . .”²⁵⁵

The find-spots of some of the manuscripts of this composition are important. The tablets were built into the mud-brick walls of the Northwest Palace, behind the orthostats and colossi. This suggests that the installation of these inscriptions predated the installation of at least some manuscripts of the Standard Inscription and Throne-Base/Colossus Text. As such, this composition may have been composed chronologically earlier than the Standard Inscription and Throne-Base/Colossus Text.

3.3.1.5. *The Banquet Stele (RIMA 2.0.101.30)*

The Banquet Stele is an inscribed stele measuring 128 x 104.5 x 57 cm., discovered by M. E. L. Mallowan in a niche, labeled EA, in the southeastern corner of the courtyard that lay just north of the throne-room in the Northwest Palace.²⁵⁶ This niche, and hence the monument, would have been visible from the courtyard, and was just next to Door e, which allowed entry to

²⁵²Russell 1999, 252-60 (a catalog of thresholds from the Northwest Palace). The thresholds are those in doors A-a, J-a, O-a, R-a, and U-a.

²⁵³Russell 1999, 22.

²⁵⁴Layard 1849b, 115-6.

²⁵⁵Layard 1849c, 91. Cf. also the discussions in Russell 1999, 22-3 and Ellis 1968, 100, 193.

²⁵⁶The excavation number is ND 1104. Photographs: Wiseman 1952a, pls. 2-6; edition, aside from RIMA 2.0.101.30, in Wiseman 1952a with collations by Postgate in CTN 2, no. 266.

the throne-room next to the throne-base. It would have been one of the objects visible as one came through the main entrance of the palace complex.²⁵⁷ The stele was in the Mosul Museum when ISIS ransacked the museum in 2014; the present location and state of preservation of this artifact are unknown to me.

The stele is a rectangular, squared slab of stone, with the inscription across its front and back. In the top center of the front of the stele is a register depicting the king standing, facing left, with a staff in his right hand, resting on its end on the ground. Above the king are six divine symbols: from left to right, the crescent moon, the winged disk, a star, a horned miter identical to the ones worn by the anthropomorphic figures in the wall reliefs in the Northwest Palace, a lightning-trident very similar to the ones held by Ninurta in the Ninurta Temple relief BM 124572, and a complex of six dots in two vertical rows, with what was likely a seventh dot, now damaged.

This inscription is famous for its lengthy and detailed description of the banquet held at the completion of the Northwest Palace. For this reason, it may provide an important chronological marker. If one assumes that it was set up during or after the time of this banquet, just after the completion of the Northwest Palace, its content represents a stage in the editing process of the Kalḫu inscriptions that post-dated the contents of the other inscriptions described in this section, which were installed in parts of the palace that were presumably completed before the banquet described by the Banquet Stele.²⁵⁸

²⁵⁷Cf. Kertai 2014a, 339; Wiseman 1952a, fig. 1.

²⁵⁸Cf. de Filippi 1977, 167.

3.3.1.6. *Annals from the Northwest Palace*

There appear to have been annals series inscribed on at least two types of objects in the Northwest Palace: tablets and thresholds. A preliminary list of the known tablets, all of which require collation, is as follows:

- IM 55744 (ND 811; = RIMA 2.0.101.8): This is an unpublished stone inscription now in the Iraq Museum. Grayson refers to this as a “stone slab,”²⁵⁹ but D. J. Wiseman and J. V. Kinnier Wilson, in their catalog of Nimrud tablets from the 1950 dig season, stated that it was a “stone (gypsum) tablet,” measuring 48 x 41 cm.²⁶⁰ This is approximately the average size of the known stone tablets from Kalḫu. Moreover, Wiseman and Kinnier Wilson state that this tablet contains “35 + 3 + 32 + 3 + 1 (left edge) ll.,” which I take to mean that it contained 35 lines on its obverse, 3 on its bottom edge, 32 on its reverse, 3 on its top edge, and 1 on its left edge.²⁶¹ According to Wiseman and Kinnier Wilson, the line on the left edge reads, “DUB 1.”²⁶² If this artifact was, indeed, a foundation tablet, Grayson’s description of it as a “stone slab,”²⁶³ while roughly true, is imprecise. As to archaeological context, Wiseman and Kinnier Wilson simply say that it was discovered in Room FF in the Northwest Palace.²⁶⁴ According to Grayson, this artifact contains a duplicate in 72 lines of the Nimrud Monolith (RIMA 2.0.101.17) i 1-79, which extends into the first campaign.²⁶⁵

²⁵⁹RIMA 2, 233.

²⁶⁰Wiseman & Kinnier Wilson 1951, 118.

²⁶¹Wiseman & Kinnier Wilson 1951, 118.

²⁶²Wiseman & Kinnier Wilson 1951, 118.

²⁶³RIMA 2, 233.

²⁶⁴Wiseman & Kinnier Wilson 1951, 118.

²⁶⁵RIMA 2, 233.

- BM 90830 (= RIMA 2.0.101.9): This is a stone inscription in the British Museum. The British Museum’s online catalog entry for this artifact does not give dimensions or find-spot, simply referring to it as an “alabaster slab with carved cuneiform inscription of Ashurnasirpal.”²⁶⁶ Wiseman and Kinnier Wilson observed that “after two lines giving the name and genealogy of Aššurnasirpal commences with (*al*) *Hubuškiaia* . . . It is marked on the left edge, however, but should the gap of one line between the commencement of 90830 and ND. 811 be accidental the former might be second in a series of (seven?) tablets giving the complete annals of this king’s reign.”²⁶⁷ Thus, while I have not seen BM 90830, I would suggest that it may be another tablet, like IM 55744. This should be examined to see whether it is indeed marked on its edge, and whether it is another tablet. According to Grayson, this artifact contains the following text:²⁶⁸
 - ll. 1-2 = name and titles of Ashurnasirpal II
 - ll. 3-end = Nimrud Monolith (RIMA 2.0.101.17), i 80-end²⁶⁹ = Annals (RIMA 2.0.101.1) i 57-103 (^{kur}*Hub-uš-ka-a-a* . . . ^{uru}*Hal-zi-lu-ḥa*)
- Rm 2,609-613 (= RIMA 2.0.101.12): This is a group of stone fragments which “may in fact be the third tablet in the series of which A.0.101.8 and 9 are the first and second re-

²⁶⁶http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=3065745&partId=1&searchText=90830&page=1 (accessed 10 July 2017).

²⁶⁷Wiseman & Kinnier Wilson 1951, 118, n. 1.

²⁶⁸RIMA 2, 234.

²⁶⁹Note that the text of the Nimrud Monolith is broken after i 95. However, the second column of the Annals on the bottom of the dais in the Ninurta Temple begins at the same place as the second column of the Nimrud Monolith, so I assume that the text in the Nimrud Monolith corresponding to Annals i 103 was just before the end of the front of the Nimrud Monolith.

spectively.²⁷⁰ As above, these fragments should be inspected to see whether they are pieces of a foundation tablet. The preserved text runs as follows:²⁷¹

- beginning broken; may have contained the intervening lines between BM 90830 and the preserved text on Rm 2,609-613 (i.e., Annals [RIMA 2.0.101.1] i 104-118; this section is broken on the Nimrud Monolith)
 - preserved text = Nimrud Monolith (RIMA 2.0.101.17) ii 1-94 = Annals (RIMA 2.0.101.1) ii 1-29 (ending with URU *ú-ze-e*)
- Copenhagen 13856: This is a stone tablet on display in the National Museum of Denmark. No other publication of it is known to me; I discovered its existence when I was in this museum collating and photographing the other Ashurnasirpal II inscriptions there. Since it is on display, I could only read the obverse of the tablet, so it is impossible to know exactly how far in Ashurnasirpal's annals this tablet extends on its reverse. This tablet therefore warrants further study. The obverse contains the following text:
- ll. 1-2a contain É.GAL followed by Ashurnasirpal's name, epithets, and patronymy, approximately the same as the Palace Wall Foundation Text (RIMA 2.0.101.34) ll. 1-3
 - ll. 2bff. contain Annals (RIMA 2.0.101.1) ii 33bff.
- YBC 2313 (= RIMA 2.0.101.13 = YOS 9 129): This is a slab of gypsum now in the Yale Babylonian Collection. According to F. J. Stephens, it measures 15 x 17 x 8 cm, though he estimates its original length as about 38 cm.²⁷² Given the fact that the artifact was in-

²⁷⁰RIMA 2, 235.

²⁷¹RIMA 2, 235.

²⁷²YOS 9, 29.

scribed on obverse and reverse like a tablet, it may have been a foundation tablet; this certainly fits with the dimensions. In any case, it is necessary to further inspect this piece, to determine its function. The artifact contains the following lines:

- obv., beginning broken
- obv. ll. 1'-end = Annals (RIMA 2.0.101.1) i 26-33
- rev., beginning broken
- obv. ll. 1'-end = Annals (RIMA 2.0.101.1) i 52-9

The known thresholds with annals series on them are as follows:

- B-c (= RIMA 2.0.101.10 + RIMA 2.0.101.14 [BM 118924/51-9-2,37]): On the threshold in Door c in Room B was a segment of annals inscribed on at least two slabs.²⁷³ Only the beginning of the inscription (the first thirty-six lines) on the first slab was still visible when Layard discovered it, and he copied the inscription.²⁷⁴ This slab remains in situ.²⁷⁵ The other known slab was brought back to the British Museum (BM 118924) and is very well preserved.²⁷⁶ The latter demonstrably continues the narration begun in the first slab, in spite of the fact that most of the intervening lines between the beginning of the first slab and the beginning of BM 118924 are illegible. This threshold contains the following text:²⁷⁷

- RIMA 2.0.101.10 (in situ), 1-2 = RIMA 2.0.101.106
- RIMA 2.0.101.10 (in situ), 3-36 = Annals (RIMA 2.0.101.1), ii 86-101 (*ina* ⁱⁱⁱSIG₄ . . . to . . . [ANŠE.KUR.RA].MEŠ)

²⁷³Cf. the discussion in Russell 1999, 253-4.

²⁷⁴Published in Layard 1851, 48-9.

²⁷⁵Illegible photograph in Russell 1999, fig. 93.

²⁷⁶Legible photograph in Russell 1999, fig. 94.

²⁷⁷RIMA 2, 235-6; Russell 1999, 253-4.

- RIMA 2.0.101.14 (BM 118924) = Annals (RIMA 2.0.101.1), ii 110-117 (^{uru}*Ku-ú-ku-nu* . . . to . . . ŠE.AM.MEŠ)
- B-e: The threshold of this door was not found, but the doorsill contained some badly preserved lines of annals, including RIMA 2.0.101.1, ii 79-81.²⁷⁸
- WK-f: In front of Door f in Room WK, which led into Room WI, what was probably a threshold was discovered, although it was found in secondary context, just off center of Door f.²⁷⁹ Russell has suggested that its original location was in Door e in Room WK, which led into Courtyard WT, based upon the measurements of the door and slab, though the existence of this door remains uncertain.²⁸⁰ The slab contained the account of Ashurnasirpal's first campaign and the beginning of his second campaign, corresponding to RIMA 2.0.101.1, i 43-83 (*ina šur-rat MAN-ti-a* . . . to . . . *ú-še-rib*).

In addition to these texts, RIMA 2.0.101.11 is a further exemplar of annals of Ashurnasirpal for which the artifact type is not known. According to Grayson, "This inscription was engraved upon a stone slab discovered by Layard at Calah. At present the text is known only from the publication of Le Gac which was based on a squeeze which is now lost."²⁸¹ This text contained the following lines:

- ll. 1-3 = RIMA 2.0.101.104
- ll. 4-end = Annals (RIMA 2.0.101.1), iii 63-7 (from *ina u₄-me-šú-ma* through ^{gi}[^šBANŠUR.MEŠ])

²⁷⁸Russell 1999, 255; Sobolewski 1982a, Abb. 4.

²⁷⁹Paley & Sobolewski 1987, 72.

²⁸⁰Russell 1999, 258.

²⁸¹RIMA 2, 235.

3.3.1.7. *A Royal Inscription of Ashurnasirpal II with Unknown Primary Context*

Another composition of Ashurnasirpal II on reliefs is known, which was not published in RIMA 2, and has an unknown primary context. All manuscripts are reliefs on orthostats, around 160 cm. high and 195 cm. wide, with the inscription in a band across the middle, like the orthostats with the Standard Inscription from the Northwest Palace.²⁸² Bowdoin 1860.3 depicts the king on right, facing right, with right hand raised, and a bow in his left hand, which is standing on the ground. Behind him to the left is a human-headed winged genie, facing right, with raised cone in its right hand, a bucket in its left, and the horned helmet. In front of the king on right is what appears to be a partially incised relief, an outline of a bearded face and head, facing left. Israel Museum 69.95.27 portrays the sacred tree in the center, with human-headed, winged genies on either side, facing it, with cones raised to it, and holding buckets. They both wear the horned helmet. VTS 2a-b depicts the same scene as Israel Museum 69.95.27, but the genies are bird-headed, and do not wear the horned helmet.²⁸³

The composition on these orthostats is identical with the Standard Inscription through the first word of line 13 (*ek-su-te*), then it deviates from the Standard Inscription, following the City Wall Foundation Text (RIMA 2.0.101.26), ll. 32-41 (= Annals [RIMA 2.0.101.1] iii 127-130). The longest manuscript simply concludes in the middle of a series of epithets of Ashurnasirpal II,²⁸⁴ and thus does not include a building account.

²⁸²The manuscripts are: Bowdoin College Museum of Art 1860.3; Israel Museum 69.95.27; Virginia Theological Seminary 2a-b. For a score of these manuscripts, cf. Conradie 1989b, 649-64. Paley (1976, 154) refers to this composition in §30.

²⁸³See Ross 1974-1977, 1976.

²⁸⁴The end of this manuscript is well-preserved, so it is clear that the inscription originally ended this way; the remainder of the series of epithets may be read in the City Wall Foundation Text (RIMA 2.0.101.26), ll. 41bff.

These reliefs contain important differences from those from the Northwest Palace bearing the Standard Inscription. First, the inscription is spread vertically from upper shoulder to lower calf on the figures in these reliefs, whereas the manuscripts of the Standard Inscription are generally in a shorter band across the midsections of the figures depicted on the reliefs from the Northwest Palace. Second, the signs on these reliefs are much larger than those of the Standard Inscription, corresponding to the taller band of text. Third, some of the artistic design of the figures depicted is slightly different. For example, the human-headed winged genies on Israel Museum 69.95.27 have longer and more sloping faces and noses, as well as wider eyes. Moreover, the depiction of the sacred trees is quite different. The sacred trees in the reliefs with the Standard Inscription had the trunk with two layers of tendrils, the second of which was on top of the top flower of the stem.²⁸⁵ This second layer is not visible in either of the two sacred trees on the reliefs bearing this other composition. These observations should not be taken as indicating definitively that these orthostats are from a different building at Nimrud than the Northwest Palace. Indeed, it should be remembered that the composition begins É.GAL ^PAš-šur-PAP-A, like all of the other inscriptions from the Northwest Palace; this is an element which does not occur in compositions from Kalḫu which are known to come from outside the Northwest Palace. Nonetheless, taken together, the content and format of the inscriptions and the artistic designs are significant departures from the reliefs bearing the Standard Inscription and known to have come from the Northwest Palace, and may suggest that the original locations of these reliefs should be sought in a separate part of the Northwest Palace from that in which the reliefs containing the Standard Inscription were found.²⁸⁶

²⁸⁵ A clear example is on relief F-3 (BM 124584), which is extremely well preserved.

²⁸⁶ Cf. the discussion of Kertai 2013, 13.

Observing these differences, Paley suggested that VA 952, a relief which shares these artistic features with Bowdoin 1860.3, Israel Museum 69.95.27, and VTS 2a-b, was one of the manuscripts of this composition. Unfortunately, the inscription on this relief ends before the section that distinguishes this composition from the Standard Inscription, so it is impossible to tell which composition it was originally meant to be. However, it is noteworthy that the format of the inscription on this relief is identical to that on the reliefs bearing the inscription with unknown primary context.

Thus the original locations of the manuscripts of this composition are uncertain. There is evidence of burning on the three reliefs, and the walls of the Southwest Palace also bore evidence of burning.²⁸⁷ It is possible, then, that these reliefs were originally somewhere in the Northwest Palace, but were transferred to the Southwest Palace for reuse, a practice that is well documented.²⁸⁸ However, the exact original location remains unknown.

3.3.2. Compositions from the Ninurta Temple²⁸⁹

The Ninurta Temple and its ziggurat were located just to the north of the Northwest Palace on the Nimrud citadel. The most recent and extensive study of its archaeology has been done by J. E. Reade.²⁹⁰ At the end of his article, Reade gives a catalog of the inscriptions found in the Ninurta Temple, along with extensive discussion of their archaeological contexts, as well as sigla associating them with a plan of the temple, all based upon the published and unpublished

²⁸⁷Paley 1976, 154.

²⁸⁸Albenda 2010.

²⁸⁹One should refer to the plan in Reade 2002, Fig. 47, for the following discussion.

²⁹⁰Reade 2002.

notes of the excavators.²⁹¹ This work is indispensable for our understanding of the original locations of the inscriptions in the Ninurta Temple. The sigla used here are those of Reade.

3.3.2.1. Annals from the Ninurta Temple (RIMA 2.0.101.1)

Two annals series are known to have come from the Ninurta Temple. The first annals series was given the siglum M 27.2 by Reade,²⁹² and was edited by Grayson as RIMA 2.0.101.1. It is the most complete manuscript of the annals of Ashurnasirpal II. Grayson states that this inscription was “inscribed on huge stone reliefs which lined the walls and floors of the Ninurta temple at Calah.”²⁹³ This text was copied by Y. Le Gac from squeezes in the British Museum that are now destroyed, and Grayson used Le Gac’s copy for his edition.²⁹⁴ However, Reade, in his study of the excavation records, has shown that this composition was actually found on a massive stone dais measuring 6.46 x 5.10 x .33 m (Reade’s M 27), which was installed in the far western end of Room b, “evidently a shrine,” in a niche.²⁹⁵ The dais was discovered originally by Layard in several pieces and was inscribed on the top, front, and bottom surfaces. When the text on bottom was reconstructed from eleven joining fragments, it was found to be inscribed in three columns totaling three hundred eighty-nine lines, one of the most lengthy Akkadian texts inscribed in stone. Near the end of the inscription, another inscription of seven lines was scratched into the stone, between the lines of the annals, which read, ŠU ^dUTU¹-ku-uš-ra-ni, “hand of Šamaš-kušranni,” possibly the scribe who wrote the inscription onto the stone.²⁹⁶

²⁹¹Reade 2002, 205-10 (catalog) with 187 (plan).

²⁹²Reade 2002, 208.

²⁹³RIMA 2, 191.

²⁹⁴RIMA 2, 192. This composition is the same as Le Gac’s “Annals A” (Le Gac 1907, 3-122).

²⁹⁵Reade 2002, 171, 187.

²⁹⁶Reade & Finkel 2002. These authors, who discovered the existence of this inscription in Layard’s unpublished notes in the British Museum, suggest that this note is “the signature of the scribe who drew out the cuneiform signs

The second annals series from the Ninurta Temple was given the siglum M 27.1 by Reade, and may correspond to Grayson's RIMA 2.0.101.4.²⁹⁷ This annals series was found in the form of another lengthy inscription of three hundred twenty-five lines, inscribed in two columns on the top and front surfaces of the same dais that bore M 27.2. There is no copy of this inscription, though squeezes of (some of) the pieces of this dais were made in the nineteenth century and brought back to the British Museum. The correspondence between the contents of the squeezes and those of the pieces of the dais were apparently lost, and the squeezes were copied by Le Gac and later destroyed.²⁹⁸ Reade suggests that "the beginning (of M 27.1) should have been one of Le Gac's squeezes E 13, 68 and 88," which are three of the five squeezes from which the composition published as RIMA 2.0.101.4 is reconstructed, according to Grayson.²⁹⁹ Le Gac's reconstruction of distinct compositions was apparently confused.³⁰⁰

Concerning this dais, Layard stated,

The whole of its surface, as well as the side facing the chamber, was occupied by one inscription, 325 lines in length, divided into two parallel horizontal columns, and carved with the greatest sharpness and care. On subsequently raising the detached pieces, I found that the back of the slab, resting on a solid mass of sundried bricks, was also covered with cuneiform writing, occupying three columns. It is difficult to understand why so much labor should have been apparently thrown away upon an inscription which would remain unseen until the edifice itself was utterly destroyed. Still more curious is the fact, that whilst this inscription contains all the historical details of that on the oppo-

on the stone for the stone-cutter to follow."

²⁹⁷Reade 2002, 208.

²⁹⁸The squeezes are listed in Le Gac 1907, IX-XV.

²⁹⁹Reade 2002, 208 (parentheses mine); RIMA 2, 231. RIMA 2.0.101.4 appears to be reconstructed from Le Gac's chart in which he summarizes the contents of various squeezes thought to make up the supposed composition that he called "Annals B," with some reconstruction on the basis of other similar compositions; the squeezes from which it is reconstructed are: E. 10, E. 13a-b, E. 68a-c, E. 88a-b, and E. 15. However, it should be noted that it is now impossible to know in detail what was contained in these squeezes; one must rely upon Le Gac's chart.

³⁰⁰Le Gac isolated from these squeezes what he thought was a distinct composition, "Annals B." He never copied it, but a chart summarizing its content was included in his published copies of Ashurnasirpal inscriptions (Le Gac 1907, 123-4). Grayson, after reconstructing "Annals B" concluded that this was never a distinct composition, but a conflation of two compositions, which he published as RIMA 2.0.101.3 and RIMA 2.0.101.4. RIMA 2.0.101.3 is found on a preserved orthostat from the Ninurta Temple, BM 124570, and is duplicated in Le Gac's squeezes E. 4, E. 9, and E. 18 (cf. RIMA 2, 228).

site side, the records of two or three more years were added, and that the upper inscription stops abruptly in the middle of a sentence.”³⁰¹

Reade says that a “late Rawlinson annotation (C 52) of Layard’s copy of M 27.2 indicates that the inscription on the ‘reverse’ ended with the word *tam-li-te* (ANP.1, iii.74); this probably refers to M 27.1.” If this is true, the top and front of the dais was inscribed with the annals just as the bottom was, but the top version (M 27.1) stopped in the middle of the tenth campaign, the campaign to Carchemish and the Mediterranean, while the bottom version (M 27.2) continued the annals to completion as we know them from RIMA 2.0.101.1.

3.3.2.2. *The Composition on the Faces of Orthostats in the Ninurta Temple (RIMA 2.0.101.3, 5-7)*

The manuscripts of this composition are orthostats from the Ninurta Temple, now in the British Museum:

- M 8 (BM 124572, old no. 29 = RIMA 2.0.101.6)
- M 9 (BM 124571, old no. 28 = RIMA 2.0.101.5)
- M 10 (BM 124570, old no. 27 = RIMA 2.0.101.3)³⁰²
- M 14 (BM 124573, old no. 30 = RIMA 2.0.101.7)

They originally lined the northern doorway of the Ninurta Temple, which accessed Room c.³⁰³ M 8, M 9, and M 14 are badly preserved, so Grayson does not provide an edition of them.³⁰⁴ He simply assigns to each of these reliefs a separate entry, with commentary on them. Though there are no breaks in these three orthostats, their surfaces are in varying states of preservation, with M

³⁰¹Layard 1853a, 352.

³⁰²There is a legible photograph of this relief in Budge 1914, pl. XXXVI.

³⁰³Reade 2002, 187.

³⁰⁴RIMA 2, 232-3.

9 being the best preserved, especially on the left side of the relief; M 8 and M 14 have their signs badly defaced. The beginnings and ends of each of these reliefs' inscriptions can be made out, however, along with some of the intermediate lines, so that it is possible to see that they are the same composition.

The broadest reliefs, the adjacent orthostats M 8 and M 9, stood on the inside of the doorway and each had the same composition in about 35-40 lines.³⁰⁵ Each was ruled across the raised relief, like the orthostats in the Northwest Palace, and each had the same composition, with the same beginning and end, and, insofar as can be read, the same intermediate lines. The final ruling in each is only partially used, so that the composition in both cases ends in the middle of the relief, suggesting that the composition as it was conceived was completed on each orthostat.

M 10 and M 14 were both narrower orthostats that were placed, one just outside and to the left of the north entrance (M 10) and one just inside and to the right of the same entrance (M 14), as one entered the temple. M 10 is very well preserved and ends about two-thirds of the way through the composition as it appears in M 8 and M 9, though it preserves the same text to that point. M 14 is not well preserved, though it is clear that the inscription ended about one-third of the way through the composition.

Thus, it appears that the same composition was inscribed on each relief lining the north doorway, but was not completed on the narrower orthostats, for lack of room. Now, Grayson states that these orthostats were probably parts of an annals series.³⁰⁶ However, there is no narrative account of specific campaigns in these inscriptions; rather, they give the king's titles and a summary of the king's conquests. Since we have adjacent orthostats (M 8 and M 9), it is clear

³⁰⁵BM 124571 had 36 lines, but it is difficult to tell how many lines BM 124572 had, though the rulings extended beyond those of BM 124571 by about three lines.

³⁰⁶RIMA 2, 228, 232-3.

that no such account was continued on adjacent orthostats, so it is difficult to agree with Grayson that these preserved an annals series.³⁰⁷ Rather, the composition seems to be a summary inscription, repeated on each orthostat, like the Standard Inscription in the Northwest Palace.

3.3.2.3. *The Composition on the Backs of Orthostats in the Ninurta Temple (RIMA 2.0.101.31)*

Like the orthostats in the Northwest Palace, the orthostats in the Ninurta Temple bore inscriptions on their backs, which were turned against the walls, and hence invisible to the viewer.

I know of only three exemplars:

- M 8 (BM 124572, old no. 29)
- M 9 (BM 124571, old no. 28)
- M 14 (BM 124573, old no. 30)

These are the orthostats that lined the north entrance of the Ninurta Temple (cf. above). Grayson does not list M 10 (BM 124570, old no. 27) among the manuscripts for this composition, and I do not know whether anyone has checked to see if an inscription is preserved there. If the Slab Back Text from the Northwest Palace is any guide, however, it seems likely that this or another composition would have been inscribed on the backs of many or all of the orthostats in the Ninurta Temple.

3.3.2.4. *The Nimrud Monolith/Great Monolith (RIMA 2.0.101.17)*

This is an inscribed stele measuring 295 cm. high x 138 cm. wide, with its top rounded. It stood just outside and to the right of the north entrance to the Ninurta Temple, on a podium. It

³⁰⁷Cf. similarly Conradie 1989b, 984-8, who provides a score of all of these manuscripts, except BM 124573.

is now in the British Museum,³⁰⁸ and was given the siglum M 31 by Reade.³⁰⁹ It portrays in raised relief the standing king, facing left, with scepter in left hand and right hand raised, pointing. In the upper left corner are five divine emblems: from left to right, a star, a lightening-fork (two branches, rather than three), a crescent moon, a winged(?) disk, and a horned miter. These are similar symbols to those on the Banquet Stele (cf. above), though in a somewhat different style. The text is inscribed around the king in horizontal lines on the front, on the back in two columns, and on the sides.

It is worth observing that this stele may have been discovered in a secondary context. Reade points out that the content of the inscription suggests that it was not originally stationed outside the Ninurta Temple, but rather somewhere in a palace.³¹⁰ The composition ends with a description of the construction of a palace (presumably the Northwest Palace), rather than of the Ninurta Temple, followed by a call to later rulers to restore the palace, and a curse on those who would deface the monument. This absence of references to the temple, along with the prominence of the palace, which is absent in all the known temple inscriptions, is indeed conspicuous, and we should consider it possible that the archaeological context of the monument is secondary.

³⁰⁸BM 118805/51-9-2,32; old no. 847; cf. Börker-Klähn 1982, no. 136 (p. 182).

³⁰⁹Cf. Reade 2002, 187, 209.

³¹⁰Reade 2002, 142-3; cf. p. 169, where Reade suggests, “Its original position, wherever that was, may have ceased to be suitable because of the evolution of the palace plan, ultimately resulting in its relocation.”

3.3.3. Compositions from Other Places at Kalḫu

3.3.3.1. *The City Wall Foundation Text (RIMA 2.0.101.26)*³¹¹

This composition is inscribed on at least seventeen stone tablets and fragments. Tablets with a known provenience are from Kalḫu; fragments of two tablets in the British Museum³¹² are cataloged as coming from Imgur-Enlil/Balawat, though the catalog for one of them states that it is “unlikely to be from Balawat since the fragment has no Balawat label and is concerned with building work at Nimrud.”³¹³ Three of the manuscripts were found in the Northwest Palace, likely in secondary context: two were found in Room DD covering a grave,³¹⁴ while one was found in Room B (the throne-room) on the floor, beneath a fallen fresco.³¹⁵ Four exemplars were found in Fort Shalmaneser, also in secondary context, propped up against the wall in Room NE 26.³¹⁶ Another exemplar was found in the Governor’s Palace, a structure that was likely built by Shalmaneser III,³¹⁷ outside of the south external wall of a bathroom, in ash, two meters above floor level.³¹⁸

There is another artifact, ND 820, which Grayson refers to as a “stone slab” that “belongs to the British School of Archaeology in Iraq and is kept in the British Museum . . .”³¹⁹ According

³¹¹Cf. also the treatment of this composition in Conradie 1989a; Conradie 1989b, 849-924.

³¹²Rm 1086 + Rm 1087 + Rm 1088 + Rm 1089 and Rm 1090.

³¹³Rm 1090; cf. http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=468875&partId=1&searchText=Rm.1086&page=1 and http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=468876&partId=1&searchText=Rm.1090&page=1 (accessed 10 July 2017). Cf. also Grayson 1976, 168.

³¹⁴Ash 1951, 61 (ND 816) and IM 55745 (ND 817); cf. Mallowan 1966, 114-5; CTN 2, 262.

³¹⁵IA - (ND 1121, in the Australian Institute of Archaeology, Melbourne); cf. Wiseman 1952b, 66.

³¹⁶IM 60498 (ND 6232), Brussels O.2639 (ND 6233), IM 60635 (ND 6234), and MMA 58.31.57 (ND 6235); cf. Mallowan 1966, 395, n. 39; CTN 3, 261.

³¹⁷Postgate & Reade 1976-1980, §26.

³¹⁸IM - (ND 201); cf. CTN 2, 255.

³¹⁹RIMA 2, 233-4.

to Grayson, it may be the final portion of the annals series begun by IM 55744.³²⁰ While it is true that the contents of this artifact are parallel to the Annals (RIMA 2.0.101.1) iii 113-27, this content is also exactly parallel to the City Wall Foundation Text, ll. 1-35.³²¹ What is more, ND 820 includes no narration of campaigns. Wiseman and Kinnier Wilson refer to this artifact as “fragment from upper part,” without mentioning what sort of artifact it is.³²² It measures 47 x 37.6 x 7 cm., which are the approximate dimensions of the other stone tablets with this content. Thus, it seems possible to view this, with Wiseman and Kinnier Wilson, as well as W. Schramm,³²³ as another exemplar of the City Wall Foundation Text, with the end broken off. Moreover, Wiseman and Kinnier Wilson state that it was found in the Northwest Palace in Room P, thus in a different part of the palace from IM 55744, which was found in Room FF.³²⁴ Therefore, it is difficult to agree with Grayson that ND 820 was part of an annals series “on successive stone slabs” or that “ND 820 is also not an ex.” of the City Wall Foundation Text, but rather a “tablet” in the series begun by IM 55744.³²⁵ Nonetheless, it should be confirmed whether this is indeed a tablet by firsthand inspection, and one should note that Wiseman and Kinnier Wilson state that the reverse is not inscribed, an odd state of affairs in light of the usually inscribed reverses of the other foundation tablets from Kalḫu.

I have been unable to ascertain the proveniences of the remainder of the manuscripts of this composition.³²⁶ Thus, the exact primary contexts of these tablets remain obscure, and we are

³²⁰RIMA 2, 233.

³²¹RIMA 2, 233.

³²²Wiseman & Kinnier Wilson 1951, 119.

³²³Wiseman & Kinnier Wilson 1951, 119; Schramm 1973, 43.

³²⁴Wiseman & Kinnier Wilson 1951, 119.

³²⁵RIMA 2, 233, 279.

³²⁶In addition to the manuscripts listed in RIMA 2, 279, there is a fragment in the Birmingham Museum and Art Gallery, BCM 588'65, which seems to contain the text of the City Wall Foundation Text. Another exemplar, an a fragment of a “stone slab,” was seen in the possession of an antiquities dealer, and published in transliteration by M. Sigrist and J. G. Westenholz (Sigrist & Westenholz 2003). Also, Conradie (1989a, 34) states that V. Donbaz sent

left to try to understand their function on other grounds. The composition itself refers to inscribed *narûs* that were placed inside walls: after describing the construction of the Kalḫu citadel with its walls and palace, the composition states, *na-ra-a-a SAR ina BÀD-šú GAR-nu*, “I inscribed my stele; it was placed in its wall.”³²⁷ It is to be observed that the third person masculine singular pronominal suffix on BÀD here refers not to É.GAL (*ekallu*, l. 58), which is a feminine noun, but rather to ^{uru}*Kal-ḫu* (l. 46). This means that, if the *narû* referred to here is in fact self-referential, it was placed in the city wall, not the palace wall. Moreover, this composition does not begin É.GAL ^P*Aš-šur-PAP-A*, like the other inscriptions known to be from the Northwest Palace, but simply ^P*Aš-šur-PAP-A*, like inscriptions known to come from elsewhere.³²⁸ It seems likely, then, that these stone tablets were used somewhere other than the Northwest Palace. The composition ends with an injunction to future rulers to restore “its weakened (portions)” (*an-ḫu-su*) - a reference to the city wall, just mentioned - and a curse on those who remove the name of the king.³²⁹ Also, the composition is on tablets, likely foundation tablets, in agreement with the references to such deposits in the composition.

I conclude, then, that these were not “foundation tablets for the North-West Palace” as Reade says,³³⁰ but rather were foundation tablets from other parts of Kalḫu, probably the city

him photographs of another manuscript of this composition, though he is uncertain of its provenience or present location. Conradie includes the text from these photographs in his score of this composition.

³²⁷RIMA 2.0.101.26, l. 67; the spelling of *narû* here is visible in the photographs of MMA 58.31.57 and BM 115631; Conradie (1989a) also has this spelling in his score for IM 55745 (ND 817). Grayson’s *na-ra-a* (RIMA 2, 282) comes from AKA, 188.

³²⁸E.g., the inscriptions on the Ninurta Temple orthostats (RIMA 2.0.101.31), the inscriptions on the backs of the lions from the entrance to the Šarrat-nipḫi Temple (RIMA 2.0.101.32), and the foundation tablets from the Kidmuri Temple (RIMA 2.0.101.38).

³²⁹RIMA 2.0.101.26, 67-72. For the function of such injunctions and curses, cf. Ellis 1968, 166-7.

³³⁰Reade 2002, 188.

wall. This interpretation leaves open the possibility that such tablets were used elsewhere (e.g., Imgur-Enlil), though this must remain uncertain. It fits nicely with the fact that exemplars were found in secondary contexts in such diverse places as Room NE 26 in Fort Shalmaneser, which was constructed on the opposite side of the city from the Northwest Palace, in the southeastern part of Nimrud, against the city wall, as well as in the Governor's Palace and in the Northwest Palace.³³¹

3.3.3.2. *The Foundation Tablets from the Temple of Kidmuri (RIMA 2.0.101.38)*

This composition is preserved on twenty to twenty-five partially preserved foundation tablets discovered by Rassam in the nineteenth century excavations and sent back to the British Museum.³³² Very little can be said about their primary contexts. The preserved text specifically refers to Ashurnasirpal's reconstruction of the temple of Ištar, mistress of the divine Kidmuru. On this basis, it seems appropriate to suggest that these were foundation tablets from that temple. The best preserved of these tablets, BM 92986, measures 37 x 29 x 5 cm.

3.3.3.3. *The Composition on the Fronts of the Lions of Šarrat-nip̄hi (RIMA 2.0.101.28)*

When Layard excavated the temple of Šarrat-nip̄hi at Kalḫu, he discovered two stone lions flanking the entrance and facing outward.³³³ The one facing left is now in the British Museum (Reade's M 34),³³⁴ while the other, facing right, was moved to the Mosul Museum (Reade's

³³¹ Cf. the plan in Postgate & Reade 1976-1980, 318.

³³² BM 92986 (Rm 856, a complete tablet); Rm 857-862, 865-869, 871, 873, 874 + 883, 875, 878, 883, 888, 890, 892, 895-896, 900, 901; Rm 2,608; cf. RIMA 2, 304; Reade 2002, 143, 149, 188.

³³³ Reade 2002, 181, 187; cf. Fig. 47, where the lions are numbered 34 and 35.

³³⁴ BM 118895, old no. 96.

M 35).³³⁵ The lions had inscriptions on their fronts (RIMA 2.0.101.28) and backs (RIMA 2.0.101.32; cf. below). Unlike the inscriptions on the fronts of the colossi in the Northwest Palace, the inscriptions on these lions were across the bodies and legs of the lions, as well as in the negative space around them, in five “columns” or sections.

3.3.3.4. *The Composition on the Backs of the Lions of Šarrat-nip̄hi (RIMA 2.0.101.32)*

The archaeological context and sculptures on which this composition was written are discussed above. This composition was inscribed on the backs of the lions of Šarrat-nip̄hi, in a single, rectangular register.³³⁶ The composition is different from the one on the fronts of the lions.

3.3.4. Preliminary Conclusions

In the course of this survey, we have considered compositions which appeared in three general locations at Kalḫu: the Northwest Palace, the Ninurta Temple, and other places at Kalḫu, especially the other temples. As the reader can observe, these compositions tend to appear in discrete locations on discrete objects. The Standard Inscription occurs, in the overwhelming number of cases, on the hundreds of orthostats in the Northwest Palace, though it occurs in a few cases on thresholds or paving stones. The Slab Back Text appears to occur only on the backs of orthostats in the Northwest Palace. The Throne-Base/Colossus Text occurs only on the throne-base and the colossi, with the exception of two thresholds. The compositions from other places, such as the City Wall Foundation Text, seem to follow this pattern as well, though we have ac-

³³⁵Reade 2002, 210.

³³⁶Cf., aside from the discussion in RIMA 2, the edition of the British Museum manuscript in George & de Filippi 1985.

cess to fewer manuscripts. Thus, separate compositions appear to have been produced primarily for placement in particular locations and/or on particular objects.

There are two exceptions to this pattern: one composition and one type of artifact. On the one hand, the Palace Wall Foundation Text (RIMA 2.0.101.34) appears on foundation tablets, thresholds, and orthostats with approximately equal frequency, suggesting that this composition was considered an appropriate choice for all kinds of locations. It is noteworthy that this composition was the most abbreviated of the Northwest Palace compositions, and this may have made it especially suitable for smaller architectural components. On the other hand, thresholds bear some of each of the Northwest Palace compositions, aside from the Slab Back Text (RIMA 2.0.101.35). It was apparently not important to the designers of the Northwest Palace that the thresholds should have a common composition, unlike other architectural components, possibly because the thresholds were less regularly distributed through the palace.

But what is of greatest importance for this section, is that the data presented here implies a unity in the production of the compositions used in Ashurnasirpal's building program at Kalḫu. Like the architectural components from Kalḫu, which interlocked to form an integrated set of monumental buildings on the citadel, the purposeful distribution of the compositions on these architectural components suggests a unity of production and design, with complementarity between compositions suited for different locations in the building program.

3.4. Conclusion

At the beginning of this chapter, I introduced the necessity of understanding the Standard Inscription in its literary context. The notion of "the literary context of the Standard Inscription" could be appropriately defined in various ways, but our purpose is to study textual variation

among the manuscripts of the Standard Inscription. This survey of the other compositions of Ashurnasirpal II from Kalḫu, with their literary features, their primary contexts, and their associated artifacts, helps us to see that the production of the Standard Inscription was part of a massive project of textual production, fully integrated into the Kalḫu building program, with a web of intertextual and architectural connections between the inscriptions. The intertextual connections consist in the *Versatzstücke* shared among the compositions, while the architectural connections consist in the generally distinct but integrated building components on which the compositions were written. This program of compositions forms the literary context of greatest importance for our study.

At least two effects of this portrait of architectural and textual unity on our study may be outlined, in anticipation of their appearance in later stages of this dissertation. First, we argued that differences between compositions involve both the addition/omission of *Versatzstücke* and the introduction of large-scale abbreviation/expansion of *Versatzstücke*, while differences between recensions involve small-scale variations within *Versatzstücke*. This justifies our study of the Standard Inscription as a distinct composition with manuscripts, and also anticipates our discussion of recensions of the Standard Inscription later in this dissertation.

Second, the contextualization of the compositions introduced in this chapter, within the integrated architectural program at Kalḫu, supports our arguments about the unity and diversity of compositions in the first section of this chapter. Not only are the compositions made up of distinct combinations and shapes of shared *Versatzstücke*, but they also tend to correspond to certain artifact types and primary contexts: the Standard Inscription for orthostats, the Throne-Base/Colossus Text for the throne-base and colossi, the Slab Back Text for the backs of orthostats, etc. Nonetheless, all of these compositions and artifacts were integrated into a single building, the

Northwest Palace. It is this essential unity and diversity that will form the context in which the data-set of this dissertation will be analyzed.

Chapter Four:

The Production of Master Copies of Neo-Assyrian Royal Inscriptions

4.1. Introduction

The previous chapters defined the architectural/archaeological and literary contexts of the Standard Inscription, arguing that this composition should be viewed as a part of a major building program, with diverse but interrelated architectural components (i.e., the artifacts on which the manuscripts of the Standard Inscription and other compositions from Nimrud were incised), and diverse but interrelated literary components (i.e., the *Versatzstücke*, shared, in varying combinations and with variations, among the compositions at Nimrud). Defining the nature of these contexts prepares us to examine the manuscripts of the Standard Inscription, which is the main data-set of this dissertation. However this must be deferred until Chapter Five, where we will attempt to reconstruct the second stage of production. The purpose of the present chapter is to attempt to reconstruct the first stage of production of the manuscripts of the Standard Inscription, which I will argue was the development of a master copy, from which the extant manuscripts of the Standard Inscription were transmitted. With this goal in mind, we turn to evidence outside of our main data-set, which will allow us to understand aspects of the production of master copies of Neo-Assyrian royal inscriptions which the manuscripts of the Standard Inscription cannot afford us.

When we consider the fact that Ashurnasirpal II's Standard Inscription is extant in hundreds of relatively homogenous duplicates, it seems clear *a priori* that all of these duplicates must have descended, by whatever means, from a common *Urtext*. While it is true that there are some - mainly orthographic - variations among the manuscripts of this composition, they retain a

remarkable level of uniformity, which is difficult to explain without reference to such an original document. It is, of course, possible that there were multiple stages of production, which produced multiple *Urtexte*; indeed, this very issue will be taken up later in this dissertation. But the fact remains that the unity of text represented in the manuscripts of the Standard Inscription suggests that, at some stage of production, some sort of master copy must have been produced from which the remainder of manuscripts, by whatever process, were descended. In this chapter, we will attempt to understand how this master copy was produced and who produced it.

Unfortunately, a master copy of the Standard Inscription is not extant, nor is any master copy of a royal inscription extant from the reign of Ashurnasirpal II. However many stages of production of the text of the Standard Inscription there were, we only have the final stage, that of the orthostats. If, then, we wish to study the production of a master copy for this ninth century composition, we are forced to use evidence outside the manuscripts of the Standard Inscription and from a later stage in the Neo-Assyrian period - the thousands of Neo-Assyrian letters, royal inscriptions, and other documents from the time of the Sargonids³³⁷ - to form a model of how the master copy of the Standard Inscription may have been produced. Such evidence includes references to the production of Neo-Assyrian royal inscriptions in the royal correspondence of the Sargonids and likely instances of drafts or master copies of Neo-Assyrian royal inscriptions of the same kings. While this evidence does not prove that the same process was used in the case of the Standard Inscription, it does at least provide an indigenous model as a starting point for our study of the process of producing the Standard Inscription of Ashurnasirpal II.

Previous scholarly work on Neo-Assyrian royal inscriptions has often cited some of this evidence of the production of master copies in the course of broader studies. A. K. Grayson, in

³³⁷I.e., the late eighth through seventh centuries.

his 1980 discussion of the nature of Neo-Assyrian royal inscriptions, briefly surveyed the “compilation of royal inscriptions,” but mainly discussed possible sources of the information communicated in the inscriptions, observed that “text prototypes” and “drafts” were prepared from which to copy the royal inscriptions, and suggested a few candidates for such prototypes and drafts.³³⁸ In an important 1997 study, H. Tadmor suggested that both the king and the royal scholars at the Neo-Assyrian court had roles in authoring the royal inscriptions. More specifically, he suggested that the *ummânu*, a high ranking royal scholar, drafted royal inscriptions.³³⁹

The scholar who has contributed most to this issue in recent decades is E. Frahm. In his 1997 study of the royal inscriptions of Sennacherib, Frahm briefly discussed the role of the king in the production of Neo-Assyrian royal inscriptions, citing evidence from the Sargonid royal correspondence that Esarhaddon had a role in choosing the contents of one of his inscriptions.³⁴⁰ Frahm cited further evidence of Neo-Assyrian kings’ involvement in the production of their royal inscriptions in a 2003 article, and noted, in addition, that a person known as the “chief scribe” (*rab tupšarri*) was another agent of production, attested in the letters.³⁴¹ More recently, in his contribution to the *Oxford Handbook of Cuneiform Culture* (2011), Frahm has summarized this evidence,³⁴² and his publication of the *Historische und historisch-literarische Texte* from Aššur includes some tablets which may have been drafts or master copies of Assyrian royal inscriptions.³⁴³

³³⁸Grayson 1980, 164-70.

³³⁹Tadmor 1997, 328.

³⁴⁰Frahm 1997, 281; cf. SAA 16 143 for the letter, dealt with in more detail below.

³⁴¹Frahm 2003, 157-8.

³⁴²Frahm 2011, 521-2.

³⁴³Frahm 2009.

In what follows, I attempt build on these studies, and to produce a tentative synthesis of the evidence for the production of master copies of Neo-Assyrian royal inscriptions. I will argue that this initial stage of production may be outlined as follows: a royal scholar, based upon his competence in the genre of Assyrian royal inscriptions, his knowledge of the appropriate events of the king's reign, and his grasp of the rhetorical purposes of the text he was composing, produced a draft of a Neo-Assyrian royal inscription on a clay tablet or writing board. The contents of this draft could be communicated to the king for his approval. If revisions were required, they could be carried out, if necessary, in further drafts, culminating in a master copy. The master copy, in turn, was to be used by the appropriate scribe or artisan for transfer to the final media (stelae, orthostats, foundation deposits, etc.). In addition, an archival copy of the final form of the royal inscription may, in some cases, have been kept in the royal archives, as a record of the contents of the inscription.

The evidence used in this chapter includes the ca. three thousand letters to or from the Sargonids, as well as their own evidence of production of royal inscriptions - likely examples of drafts and/or master copies - beginning nearly one hundred fifty years after the reign of Ashurnasirpal II. In using this evidence, I am assuming a certain continuity of method of production between the ninth century and the eighth and seventh centuries in Assyria. This assumption is supported by visible continuity in literary contents (themes, structure, language), media, and ideology of the Neo-Assyrian royal inscriptions, as well as continuity in the makeup and roles of the king's "cabinet," though there was certainly development in all of these areas over the centuries. Nonetheless, normal procedures for the production of Neo-Assyrian royal inscriptions might have varied in one respect or another through time or for different compositions. I do not mean to suggest that the outline of the mode of production of Neo-Assyrian royal inscrip-

tions presented in this chapter is the procedure that was followed for every composition. On the other hand, the production of master copies, especially of compositions that would be duplicated many times, and the involvement of the kings and royal scribes in the production of the Neo-Assyrian royal inscriptions, have great explanatory power for most of these texts.

4.2. *The Authorship of Master Copies*

The question of authorship of Mesopotamian works is generally messy.³⁴⁴ The concept of authorship in Mesopotamian literary production was either non-existent or it functioned very differently at different stages of Mesopotamian history than the concept functions for us. For the purposes of this study, what is meant by the “authorship of master copies” is simply the human agency involved in the production of the master copies. In what follows, I examine the agency of the royal scholars (*ummânū*) and the agency of the Neo-Assyrian kings.

4.2.1. The Assyrian Royal Scholars (*ummânū*) and the Production of Master Copies

While there were clearly many scribes functioning at various levels of society at any given time in the Neo-Assyrian period,³⁴⁵ a particularly significant group of scribes, those involved in the Neo-Assyrian royal court, have emerged with some clarity from Sargonid letters, omen reports, and royal grants, though they were clearly essential to the Assyrian state much earlier.³⁴⁶

These scribes were referred to as “scholars” (*ummânū*) and their circle has been discussed many

³⁴⁴Cf. Charpin 2010, 179-81.

³⁴⁵E.g., Radner 1997, 80ff. and the fascinating example discussed in Parpola 1997.

³⁴⁶Cf. Pongratz-Leisten 2015, 32-3, in which she argues that the Middle Assyrian equivalent to the Neo-Assyrian *ummānu* was the *ṭupšar šarre*, and that such persons possessed both expertises and political significance parallel to those of the *ummânū* of the Neo-Assyrian period.

times,³⁴⁷ so a short sketch will serve our purposes. It is clear in the textual record that the *ummânû* had areas of specialization, especially in five fields: *āšipûtu* (exorcism), *asûtu* (medicine), *bārûtu* (extispicy), *kalûtu* (lamentation), and *ṭupšarrûtu* (divination).³⁴⁸ Each of these fields had its own technical literature which a practitioner in the field needed to learn and be proficient in using. While it was possible to specialize in one of these fields, in order to be an *ummânû*, one needed to have expertise in more than one or in all of the fields.³⁴⁹ A circle of the *ummânû* were some of the king's closest counselors. Because of their specializations in the various means of accessing the acts and will of the gods, they were in a unique position to advise the king in his rulership. Moreover, because of their access to Mesopotamian scribal tradition, they were in a unique position to shape the ideological representations of the king that we see in royal inscriptions, rituals, and reliefs.

One of these *ummânû* was the *rab ṭupšarri*, the chief scribe.³⁵⁰ Among the royal letters of the Sargonids is a group of letters representing the correspondence between the *rab ṭupšarri* Issār-šumu-ēreš and the Assyrian kings Esarhaddon and Ashurbanipal.³⁵¹ There are also several astrological reports of Issār-šumu-ēreš.³⁵² Based on these texts it is possible to determine something of the role of the *rab ṭupšarri*. His duties combined not only activities related to his

³⁴⁷Cf. SAA 10, XIIIff.; Lenzi 2008, 68ff.; Frahm 2011; Pongratz-Leisten 2015, §§1.5-6.

³⁴⁸The latter term is discussed by Rochberg (2000, 361), who argues that it refers to “scholarly divination, both celestial and terrestrial (*šumma ālu* and *šumma izbu*), as well as the hemerological omens (*iqqur ipuš* and *inbu bēl arḫim*).” Cf. Hunger 2009, 271, “Die *tupšarrû* haben die Aufgabe, Omina (darunter auch Himmelsomina) zu deuten.”

³⁴⁹SAA 10, XIV.

³⁵⁰Frahm 2003, 157-8; Luukko 2007.

³⁵¹Edited in SAA 10, nos. 5-38.

³⁵²Edited in SAA 8, nos. 1-38.

expertise (divination), but also administrative and cultic duties. In the words of M. Luukko, “his activities as king’s adviser were clearly aimed at planning, organizing and running the affairs of the Neo-Assyrian state. Therefore, work of a cultic nature, particularly actions based on the astrological observations, formed an essential part of a chief scribe’s task.”³⁵³

This person was likely appointed to his post in part because of his ancestry.³⁵⁴ Issār-šumu-ēreš’s father, Nabû-zēru-lēšir, was also *rab tupšarri* during the reign of Esarhaddon, and in their colophons this family traced its lineage back to Gabbu-ilāni-ēreš, who was a particularly important *ummānu* during the reigns of Tukulti-Ninurta II and Ashurnasirpal II.³⁵⁵ This, along with the importance of the *ummānū*, is established by the Synchronistic King List, which gives the corresponding Babylonian king for each Assyrian king and, beginning with Tiglath-pileser II (966-935), the chief Assyrian *ummānu*. Thus we read for Ashurnasirpal II:

^P Aš-šur-PAP-A	MIN	^{Pd} MUATI-A-ŠÚM[	MIN]
^P Gab-bi-DINGIR.MEŠ-ni-URU ₄ -eš		<i>um-ma-^ran¹-[šu]</i> ³⁵⁶	
Ashurnasirpal (II)	ditto	Nabû-apla-iddina	ditto
Gabbu-ilāni-ēreš		his <i>ummānu</i>	

Unfortunately, no contemporary evidence of Gabbu-ilāni-ēreš is extant. Nonetheless, this composition indicates that the *ummānū*, especially the chief *ummānū*, had an extremely significant role in the Assyrian government throughout the Neo-Assyrian period, and we may suggest that the absence of contemporary ninth century evidence for them is due to accident of preservation.

³⁵³Luukko 2007, 230.

³⁵⁴Luukko 2007, 251.

³⁵⁵Cf. the summaries in SAA 10, XXVI; Luukko 2007, 253. For an example of this type of colophon, cf. CTN 4 45.

³⁵⁶Grayson 1980-1983, p. 119, ll. 19-20. Cf. Frahm 2003, 158.

The Sargonid evidence suggests that the *rab tupšarri* had a role in the production of royal inscriptions. Sargon's letter to the god Aššur was, according to its colophon, written by a *rab tupšarri*:

tup-pi ^{Pd}AG-šal-lim-šu-nu ^{lú}DUB.SAR šar-ri GAL-ú ^{lú}GAL-G^rI'.BÙR ^{lú}um-ma-an ^PLU-GAL-GI.NA LUGAL ^{kur}Aš-šur^{ki} / bu-uk-ru ^PHar-ma-ak-ki ^{lú}DUB.SAR LUGAL BAL.TIL^{ki}-ú / i-na li-i-mi ^{Pd}INANA-BÀD ^{lú}šá-kìn ^{uru}Arrap-ḫa na-šu³⁵⁷

Tablet of Nabû-šallimšunu, chief *tupšarru* of the king, *rab tupšarri*, *ummānu* of Sargon II, king of Assyria, son of Ḫarmakki, *tupšarru* of the king, (from) Aššur. Delivered in the eponymate of Issār-dūrī, governor of Arrapha.

The title ^{lú}GAL-GI.BÙR is a variant on the usual orthography for *rab tupšarri*, ^{lú}GAL-A.BA.³⁵⁸

Thus, this magnificent account of Sargon's eighth campaign was apparently produced by the *rab tupšarri* and *ummānu* of Sargon II. It should, of course, be kept in mind that the letters to the god Aššur were not in precisely the same generic category as the building inscriptions with annals.³⁵⁹ Nonetheless, both types of composition contain accounts of the same events (Assyrian military campaigns), employ similar selectivity and representation of events, and share linguistic choice, namely Standard Babylonian. Indeed, some scholars have suggested that letters to the god Aššur may have been the *Vorlagen* for Assyrian annals.³⁶⁰ The colophon of Sargon's letter to the god Aššur indicates that a *rab tupšarri* was the source of the initial literary expression of Sargon's eighth campaign. As such, the role of Nabû-šallimšunu in the production of this com-

³⁵⁷TCL 3, ll. 428-30; cf. Foster 2005, 813; Mayer 2013, 140-1; Pongratz-Leisten 2015, 329-30.

³⁵⁸Cf. Luukko 2007, n. 1 for a survey of the orthography.

³⁵⁹Cf. the comparison and contrast of these types of literature in Pongratz-Leisten 2015, 324-5.

³⁶⁰E.g., Renger 1986, 109-10, and the comparisons made between Sargon's annals and Sargon's letter to the god Aššur made in n. 3; cf. more recently the comments of Mayer 2013, 7-8.

position is significant for our understanding of the production of Neo-Assyrian royal inscriptions in general.³⁶¹

The involvement of the *rab tupšarri* in the production of Neo-Assyrian royal inscriptions is further elucidated by a letter to Esarhaddon, SAA 16 125.³⁶² The writer, who is working on a building in Adia, requests that the king have the *rab tupšarri* draft a *narû* for deposit inside the walls of this building:

a-na ¹⁶GAL-A.BA / MAN *ṭè-e-mu liš-kun / na-ru-u šu-mu šá* MAN *ina ŠÀ liš-ṭur / ù šá*
*ina si-ip-pa-ni šá É / i-šá-kan-u-ni is-se-niš-ma / UD-mu DÙG.GA le-mur*³⁶³

Let the king give the order to the *rab tupšarri*, to write the name of the king on a *narû*, and, at the same time, to look up an auspicious day in which it should be placed in the door-jambs of the house.

This is a unique example of the inner workings of production of a Neo-Assyrian royal inscription.³⁶⁴ Here, each person involved in production is named, along with their roles: the king as initiator of production, the *rab tupšarri* as direct agent of producing the inscription, as well as the one responsible for finding the auspicious day for depositing the inscription. Of course, it would not be prudent on these bases to suggest that the *rab tupšarri* always authored royal inscriptions; but these passages do indicate that the persons who held this title had a significant role in preparing the *res gestae* of their kings.³⁶⁵

³⁶¹Frahm 2011, 521.

³⁶²Frahm 2003, 157; Frahm 2011, 521-2.

³⁶³SAA 16 125 r. 5-10.

³⁶⁴See CAD N/1 s.v. *narû* mng. 3 for this term as a type of royal inscription; note in particular mng. 3b, “foundation inscription,” which probably corresponds to the usage in this letter. Cf. Radner 2005, 162-4.

³⁶⁵Frahm 2011, 521-2.

Moreover, it must be kept in mind that the *rab tupšarri*, as well as the other scribes in the inner circle of the king's *ummânū*, possessed unique qualifications which specially equipped them for the composition of Neo-Assyrian royal inscriptions. Not only did they have the political knowledge relevant to the inscriptions they were composing, being among the king's principal counselors, but they also possessed the highest level of technical skill and scholarly knowledge. SAA 10 160 is a letter from Marduk-šāpik-zēri, an *ummānu* who worked very hard to present himself and his pupils to the king as especially competent. After presenting his own extensive qualifications, he says he himself trained students in various professions, and would like them to pass into the service of the king:

[. . . ^{lú}ŠÁMAN.LÁ.MEŠ š]á it-ti-^ṛía¹ li-gìn-nu / [. . . il]-su-ú ^ṛi¹-ba-áš-ši ina ŠÀ-bi-šú-nu / [. . .]-áš-šú šá ul-tu KUR.ELAM.MA^{ki} / [. . . ^{lú}DUB.SAR.MEŠ ^{lú}GALA ^ṛMAŠ.MAŠ.MEŠ ^{lú}HAL.MEŠ ^{lú}A.ZU.ME / [ú-šá-aš-bat-ma a-na LUGAL E]N-ía a-^ṛnam¹-din³⁶⁶

[. . .] is/are [. . . apprentices w]ho [r]ead the excerpt tablet [. . .] with me. Among them [. . .] that [. . .] from Elam [. . . divination experts, lamentation priests,]exorcists, extispicy experts, physicians, I [will take and] give [to the king] my [lo]rd.

The writer goes on to list twenty such persons, for each one giving their name, their specialization and experience, and an assessment of their usefulness to the king. For example:

^PNÍG.DU ba-ru-ti i-le-^ṽe-e iš-^ṛka-ru UD-AN-^dEN.LÍL¹ / ^ṛil¹-ta-si a-^ṛna LUGAL¹ EN-ia ^ṽa-^ṛbu¹³⁶⁷

Kudurru is capable in extispicy (and) he has read the series *Enūma Anu Enlil*; he is good for the king, my lord.

³⁶⁶SAA 10 160, ll. 47-50. I have followed Parpola's line numbering, although his l. 47 is in fact two lines on the tablet. The reconstructions are Parpola's.

³⁶⁷SAA 10 160 r. 31-2.

One of these is in a rather broken segment, but the formulaic context of the list helps us to see what it means:

[PN . . .-š]u-ú^{na4}NA.RÚ.A.MEŠ / [. . . a-na LUGAL EN-i]a ʔa-a-bu³⁶⁸

“[PN] is [. . .]; [. . .] *narûs*; / he is good [for the king, m]y [lord].”

Given the formulaic nature of the list, and its purpose - to tell the king the scholarly specializations of the students of Marduk-šāpik-zēri - we may suggest that one of the students had some sort of expertise with *narû*-inscriptions. Admittedly this is a broken reference, but its presence in a list of the expertises of *ummânû* is important when read against the background of other references to the involvement of *ummânû* with royal inscriptions. It seems to attest to an expertise related to royal inscriptions, specifically *narûs*, though in what sense is uncertain.³⁶⁹

This argument for the involvement of the *ummânû* in the production of the Neo-Assyrian royal inscriptions based on their unique expertise is strengthened when we consider the contents of the inscriptions themselves. First, the Neo-Assyrian royal inscriptions are written in the Standard Babylonian dialect, the literary dialect that was used in the first millennium scholarly corpus in general, including not only literature such as myths and epics (e.g., the Standard Babylonian Epic of Gilgamesh), but also the compositions that made up the professional corpora of the scholars. Only a person who was well-trained in the use of the Standard Babylonian dialect could have composed extensive, fresh compositions in it.

³⁶⁸SAA 10 160 r. 25-6.

³⁶⁹See Radner's discussion of *narûs* (Radner 2005, 162-4); cf. Pongratz-Leisten 1999 for a discussion of the meaning and intertextual relationships between royal inscriptions designated as *narûs* and the *narû*-literature.

Second, some Neo-Assyrian royal inscriptions have intertextual relationships with literary texts that were part of the scholars' expertise. Perhaps the most famous example is the presence of intertextual parallels with *Enūma eliš* in Sennacherib's account of the Battle of Ḫalule as identified by E. Weissert.³⁷⁰ B. Pongratz-Leisten has added to Weissert's observations intertextuality with the Erra Epic and the Tukultī-Ninurta Epic.³⁷¹ Building on an observation of W. G. Lambert, A. Seri has discussed a quotation of the Fable of the Fox in a Sennacherib inscription, as well as language reminiscent of the scholarly series *abnu šikinšu* in building reports and lists and descriptions of stones in Sennacherib's royal inscriptions.³⁷² J. Renger, in a study of the style of the royal inscriptions of Sargon II, observed that the author(s) of those inscriptions had an affinity for using rare words that are otherwise only attested in synonym lists, such as *maliku* = *šarru*, or in myths and epics, such as *Enūma eliš*, the Erra Epic, and the Epic of Gilgamesh.³⁷³ It is unlikely that such intertextual parallels would have been created by scribes who did not have a detailed knowledge of such literature.

A final argument can be made for the involvement of the inner circle of the king's *um-mānū* in the production of Neo-Assyrian royal inscriptions. These inscriptions employ sophisticated presentations of royal rhetoric, which not only exemplify knowledge of literary tropes from previous Assyrian royal inscriptions and from Mesopotamian literature more broadly, but also include carefully shaped portrayals of events, which were meant to convince the reader of the king's faithfulness to his duties and his divine sanction, even when the king did things that sug-

³⁷⁰Weissert 1997.

³⁷¹Pongratz-Leisten 2015, §8.5.

³⁷²Seri 2014, 91-3; cf. Frahm 1997, 279.

³⁷³Renger 1986, 121-3.

gested otherwise. Examples that come to mind are Esarhaddon's Apology,³⁷⁴ in which Esarhaddon legitimizes his right to kingship over against his brothers, or the Bavian Inscription, in which Sennacherib describes the sack of Babylon and says that it was his soldiers who ransacked and destroyed the Babylonian temples.³⁷⁵ Such language can only come from someone who not only understood how to craft a justification of a politically or theologically problematic event in the particular language and literary form that we find in the Neo-Assyrian royal inscriptions, but who also knew what image of himself the king wanted to portray, over against such events. That is, the authors of these inscriptions needed to be on the inside of the king's counsel, as the *ummânû* were.³⁷⁶

Thus, it is difficult to doubt that the royal *ummânû*, particularly the *rab tupšarri*, played a key role in the production of Neo-Assyrian royal inscriptions. In the words of Pongratz-Leisten, who states the point quite universally: "Every statement made in a text or performed in ritual regarding the agency of an individual king or the institution of kingship as a whole represents the hidden voice of these scholars, who crafted ideological responses to the circumstances that prevailed at particular historical moments."³⁷⁷

4.2.2. The Assyrian Kings and the Production of Master Copies

However, it is difficult to imagine that Assyrian kings left the crafting of such displays of royal propaganda to their advisors, without themselves monitoring and contributing to them.

This assumption is confirmed and further defined by the cuneiform texts. Mesopotamian kings'

³⁷⁴RINAP 4 1; cf. Knapp 2016 for a discussion of the *Sitz im Leben* of this segment of this royal inscription.

³⁷⁵RINAP 3/2 223; cf. Brinkman 1973, esp. pp. 94-5 for a discussion of the rhetoric.

³⁷⁶For Neo-Babylonian inscriptions, cf. the discussions of this by Schaudig (2001, §1.6; 2003, 490).

³⁷⁷Pongratz-Leisten 2015, 30-1.

involvement in the production of their own inscriptions is attested at least as early as the Old Babylonian period,³⁷⁸ and the evidence for the Neo-Assyrian period is very strong indeed. I have already quoted from SAA 16 125, where the king is to order the *rab tupšarri* to write the king's inscription on a *narû* bound for the walls of a building. In another letter, SAA 15 4, the sender asks Sargon II for a master copy of an inscription for making multiple copies, which were to be placed inside the walls of a temple:³⁷⁹

^{Pd}UTU-EN-PAP / TA ^{uru}*De-ri i-sap-ra / ma-a muš-ša-ra-ni-i / la-áš-šú ina ŠÀ*
 É.GAR₈.MEŠ // *ša É DINGIR la niš-kun / ú-ma-a a-na LUGAL be-lí-ía / a-sap-ra 1-en*
muš-ša-ru-u / liš-tu-ru lu-še-bíl-u-ni / ina pi-it-ti re-ḫu-ti / liš-tu-ru ina ŠÀ-bi
 É.GAR₈.MEŠ / *ša É DINGIR liš-ku-nu*³⁸⁰

Šamaš-bēlu-ušur wrote me from Der, as follows: “Are there no inscriptions? We have not put (any inscriptions) inside the walls of the temple.” Now, I am writing to the king, my lord: let them write and send one inscription; accordingly, let them write the remaining (inscriptions); let them place (them) inside the walls of the temple.

It is striking that both Šamaš-bēlu-ušur, the governor of Der, and the sender of this letter, Issār-dūrī, the governor of Arrapha, felt the need to write the king about the contents of the foundation inscription that was to go into the wall of a temple in Der. Moreover, we must ask ourselves, who was the subject of the first instance of *lišturū* in this passage; that is, who was to produce the master copy? An attractive suggestion, on the basis of the evidence that we examined in the previous section, is that the *ummânū* are in view here. That is, while the king was clearly involved in the process, it was the *ummânū* who would in fact make the master copy.

³⁷⁸See M.7658 (Maul 1994, 48-50; Sasson 2015, §5.4.b.ii [pp. 253-4]), a Mari letter, in which Zimri-Lim requests drafts of an inscription made by two different persons, so that he can choose between them; see also A.204 (Durand 2005, no. 48 [pp. 166-70]), another Mari letter, in which the sender, Nanna-galzu, requests from Yasmaḥ-Addu a master copy for an inscription to be put on a peg. Cf. Charpin 1997.

³⁷⁹Frahm 2003, 157.

³⁸⁰SAA 15 4 o. 17-r. 7.

A similar query was sent to Esarhaddon by one Nabû-rā'im-nišēšu, an “official in charge of eastern affairs,” in another letter, SAA 16 143.³⁸¹

^{rna4}pu¹-u-lu ša ina ŠÀ uš-še ša BÀD / ^rš¹a ^{uru}Tar-bi-ši ni-ik-^rru-ru¹-u-ni / šu-mu ša LU-GAL be-lí-ia ina U^rGU-^{hi}¹ ni-iš-ṭar / ki-i ša ni-šaṭ-ṭa-ru-u-ni / LUGAL be-lí liš-pu-^rra¹ / i-na pi-it-te ni-iš-ṭur³⁸²

As for the limestone that we laid inside the foundations of the wall of Tarbišu, we need to write the name of the king my lord on (it). Let the king, my lord, send me what we should write. Accordingly we intend to write.

This letter does not allude to the agency of the scribes; rather the king is the portrayed source of the inscription, though we may assume that the same process occurred to produce this master copy as well.

Other letters are less explicit about the role of the king in the production of Neo-Assyrian royal inscriptions, though his agency is at least implied. In a letter written to either Esarhaddon or Ashurbanipal, SAA 10 358,³⁸³ an *ummānu*, Mār-Issār, reports on the completion of an inscription prescribed by the king:

[. . .]^rú¹-ma-a ma-al-ṭu-ru š[a ina ŠÀ] / [e-gír-ti p]a-ni-ti MAN be-lí ú-šá-áš-m[u-u-ni] / [ina UG]^rU ki¹-gal-li ša ^dTaš-me-tum a-sa-^rṭar¹ / ša-lam-a-ni ša MAN EN-ía ina UGU ki-gal-li / i-mit-tú šu-me-le ú-sa-za-a-a-zi / MAN be-lí lu-u ú-di . . .³⁸⁴

Now, I have written the inscription about wh[ich] the king, my lord, inform[ed me in] the [pr]evious [letter on] the pedestal of Tašmetu. I have set up the statues of the king, my lord, on pedestals, right and left. The king, my lord, should know.

³⁸¹PNAE 2.II, p. 860b; cf. Frahm 1997, 281; Frahm 2003, 157.

³⁸²SAA 16 143, ll. 6-11

³⁸³Cf. the discussion of the date of this letter in Parpola 1983, 282-4.

³⁸⁴SAA 10 358 r. 2-7. The reconstructions are Parpola's.

This letter alludes to previous correspondence between the king and the sender. Presumably the contents of the inscription were made clear to the sender in that correspondence, since he would have needed to know what to write on the pedestal of Tašmetu.

Another, rather broken, letter, SAA 10 389, apparently written to Esarhaddon or Ashurbanipal, can be cited as well:

[. . . an]-^rna¹-ka [. . .] ^rx¹ / [lu]-še-bi-lu-na-ši ni-iš-^rtur / [ina] UGU šu-ub-te ina pa-an / [. . . Ú]R ni-šá-^rtar re-eḫ-tu / [. . . in]a UGU ni-iš-ri³⁸⁵ 2-i / [. . .] ni-šá-^rtar nu-ga-mar³⁸⁶

[. . . h]ere [. . . let] them send [. . .] to us that we may write (it). We will write (it) on the seat in front of [. . . the th]igh. We will write the remainder [. . .]on another *nišru* [. . .]. We will complete (it).

While it must be admitted that we do not know what was to be written, the likelihood that a text was in view is high, given the possibilities for a direct object of *šaṭāru*. This letter is significant not only for the fact that it connects the king with the contents of his inscription, but also because the writer is concerned to inform the king on the intended locations of the inscribed text on the statue. It implies the king's involvement in the production of both text and form of the statue.

Aside from these letters which are more or less explicit about the involvement of the king in the production of royal inscriptions, we should note that some letters simply report to the king about his royal inscriptions. For example:

a-g[u]-^ru ša¹ [^dM]UATI / [ga-am-mur M]U ša MAN E^rN-ía ù¹ MU ša DUMU MAN / [KÁ.DINGIR^{ki} EN-]ía ina UG[U-ḫi šaṭ-ru]³⁸⁷

The cro[w]n of [N]abû [is complete]. The [na]me of the king, my lord, and the name of the crown prince [of Babylon], my [lord] [are written] o[n (it)].

³⁸⁵For *nišru*, CAD N/2 s.v. *nišru* B suggests the meaning “stone block(?)”; cf. AHW, p. 1580b. It appears to be a *hapax legomenon*.

³⁸⁶SAA 10 389 r. 1-6.

³⁸⁷SAA 10 353 ll. 5b-7. The reconstructions are Parpola's. According to Parpola, this is a letter from a scholar, Mār-Issār.

^{giš}*lab-bu-na-te* / [*gab-bu l*]*i-ba-a-ni gab-bu* / [*ša* NU.ME]*Š šu-mu ša LUGAL EN-ía* /
[*ina UGU ni-i*]*s-sa-ṭar*³⁸⁸

[We] have written the name of the king, my lord, [on all] the pedestals (and) all the
[n]ecks [of the statue]s.

pa-na-ti ki-gal-li KÙ.SIG₁₇ at-ta-. . . / [. . .] *ù* [. . .] MU *šá* LUGAL EN-ía *i*[*na ŠÀ-bi*
al-ta-ṭar]³⁸⁹

I have [. . .] the fronts of the golden pedestals [. . .] and [. . .] [I have written] the name of
the king, my lord, [on (them)].

These letters seem to have in view the inscribing of votive objects, and as such we expect that
simply the name and titles of the king were inscribed, as the literal sense of *šumu* suggests.³⁹⁰ It
is possible that such short inscriptions were so standardized that the king's role in their composi-
tion was minimal. Nonetheless, the use of the king's name on something undoubtedly entailed at
the very least the king's permission.

The evidence presented thus far in this section makes it clear that at least some Neo-Assyrian kings were involved in the production of their own inscriptions, not only at the level of initiation, but also during the process of production, as the contents of the inscriptions were being drafted. That all Neo-Assyrian kings were likely involved in the production of their royal inscriptions is suggested by the propagandistic function of the royal inscriptions, which is intimately related to the question of their audience. This topic cannot be discussed in detail here, but it is clear that the people who best understood the royal inscriptions were the *ummânû* who likely composed them. M. Liverani, in a recent discussion of the audience of the Neo-Assyrian royal

³⁸⁸SAA 13 162 r. 13b-16a. Reconstructions are Cole's and Machinist's.

³⁸⁹SAA 13 179, ll. 13-4. Reconstructions are Cole's and Machinist's.

³⁹⁰E.g., RIMA 2.0.101.39, on a statue of Ashurnasirpal II found in the temple of Šarrat-nip̄i at Kal̄hu.

inscriptions, has argued that the audience “can be imagined as being set according to concentric belts. Shifting from the innermost to the outermost belt, the degree of detail decreases, while the amount of involved peoples increases . . .”³⁹¹ According to Liverani,

(t)he innermost belt is the political and administrative leading elite, whose members are literate, can have access to the very wording of the texts, and are the only ones to do that, the only ones able to understand the subtleness of the message and its implications. On the one side the king is in need of convincing the members of this belt with a maximum of detail, about the correctness of his behaviour; on the other side the members of the elite want to be informed in detail about reasons and perspectives of the political actions at large. The practical authors of the texts (the top scribes) belong to this belt, so that their basic purpose can be defined as one of self-indoctrination of the scribal elite.³⁹²

Thus, the Neo-Assyrian royal inscriptions are evidence of cooperation between king and scribes in a kind of self-indoctrination. A ninth century hint of this self-indoctrination may come from the blessing-curse section at the end of the Nimrud Monolith. There, in the midst of the formulaic list of taboos, Ashurnasirpal II incites curses upon

*ša . . . ta-me-et / šit-ri-ia um-ma-na-te a-na a-ma-ri / ù šá-se-e i-kal-lu-ú . . .*³⁹³

whoever . . . prevents scholars from seeing and reading the words of my inscription . . .

It can be inferred from this unusual passage in the Nimrud Monolith that Ashurnasirpal II expected his inscription to be read by scholars, the very people, it is argued here, who would have composed the inscription in the first place.

Thus, emphasis should be placed upon cooperation between king and scholars in the crafting of royal rhetoric.³⁹⁴ On the one hand, it is difficult to imagine that the king would have relinquished control over his own propagandistic program. If the *ummânū* were allowed sole

³⁹¹Liverani 2014, 374; cf. the discussion of audience by B. N. Porter (1995).

³⁹²Liverani 2014, 374.

³⁹³RIMA 2.0.101.17 v 62-4.

³⁹⁴Frahm 2011, 522; cf. Pongratz-Leisten 2015, §11.2.

agency in choosing the contents of the royal inscriptions, how would the king maintain control over the presentation of his own persona? On the other hand, the king undoubtedly needed the expertises of the *ummânû*. The *ummânû* possessed the training to craft literary representations of the royal persona, tied through intertextuality and tradition with the literature that formed its backdrop, as well as with the previous royal inscriptions that formed its past expression. They also had the political involvement to know how particular instances of royal rhetoric should be shaped. Thus, the Neo-Assyrian *Weltanschauung* was both used and shaped by king and scribe in the presentation of royal rhetoric, whether through royal inscriptions or through other texts, images, performances, or policies.³⁹⁵

Within this cooperative effort of king and *ummânû*, it is possible to detect two levels of involvement of the king.³⁹⁶ On the one hand, we know from the evidence already presented that the king played an important part in the production of his inscriptions, while it is likely that the scholars normally did the actual composing.³⁹⁷ We might call this the historical role of the king in the production of Neo-Assyrian royal inscriptions. On the other hand, the royal inscriptions are generally written in the first person, making the king the principal actor. In cases in which the writing of an inscription is discussed in the royal inscriptions, it is the king who is portrayed as writing it, in numerous examples.³⁹⁸ We might call this the rhetorical role of the king in the production of Neo-Assyrian royal inscriptions. It is striking that such a reduction of the roles in

³⁹⁵Pongratz-Leisten 2015, 14-5.

³⁹⁶Liverani 2014, 376.

³⁹⁷Cf. Frahm 2011, 522, who suggests that kings “discussed with their ‘ghostwriters’ which themes they wanted to include in their *res gestae* before the latter started to actually write down the texts.”

³⁹⁸E.g., RIMA 2.0.87.1 viii 39-44 (Tiglath-pileser I); RIMA 2.0.89.1 iii 13’-14’ (Aššur-bēl-kala); RIMA 2.0.101.1 i 68-9, i 97-8, i 105, ii 5, ii 91, iii 24-26 (Ashurnasirpal II); RIMA 3.0.102.1 35-6, 63’ (Shalmaneser III); RIMA 3.0.103.1 iii 20-5 (Šamšī-Adad V); RIMA 3.0.104.2012 9’ (Adad-nārārī III); RINAP 3/1 no. 3 53 (Sennacherib); RINAP 4 no. 57 vii 35-9 (Esarhaddon).

the production of Neo-Assyrian royal inscriptions to the king as principal actor was presented in texts whose best informed readership was the *ummânû*, who were undoubtedly aware of how the inscriptions were composed. It is likely that this ascription of authorship of Neo-Assyrian royal inscriptions to the kings is a function of the fact that the king is portrayed as the principal agent in all actions pertaining to his royal responsibilities and glory.

However, as we have seen, in other text-types the complexities behind the presentation of the royal inscriptions are more transparent. A final example of this complexity is SAA 12 90, a royal votive donation, in which Ashurbanipal has a stolen stela remade, reinscribed, and reinstalled in a village. In contrast to the references to the king's writing his stelae in royal inscriptions, which always use the G Preterite *aštur/alṭur*, the donation text, which also portrays the king speaking in the first person, states:

^{na4}NA.RÚ.A GIBIL-*eš ú-še-piš-ma ta-ni[t-ti . . .]* / URU.ŠE *a-na gi-mir-ti-šú am-mar*
NENNI A.ŠÀ-šú [. . .] / *qé-reb-šú ú-šá-áš-ṭir-ma*³⁹⁹

I had the stele made anew and the prais[e of . . .] the entire village as much as such and such of its field [. . .] I had written on it.”

Here, the text has the Š Preterite of both *epēšu* and *šaṭāru*, indicating that the king caused the stele to be remade and inscribed,⁴⁰⁰ presumably through the immediate agency of scribes and artisans.

³⁹⁹SAA 12 90, ll. 16-18a.

⁴⁰⁰CAD E s.v. *epēšu* mng. 5a; AHW, p. 228a; CAD Š/2 s.v. *šaṭāru* mng. 6b; AHW, p. 1204b.

4.3. *Drafts and Master Copies of Neo-Assyrian Royal Inscriptions*

4.3.1. Evidence for the Existence of Drafts and Master Copies

This model of cooperation between king and scribe in the production of Neo-Assyrian royal inscriptions implies that some sort of drafts of at least some royal inscriptions were used during the stages of production between the initial inception of their contents and the point at which their contents reached a satisfactory form. If we are correct that the kings and scholars cooperated in the composition of the Neo-Assyrian royal inscriptions, it is difficult to imagine how they modified successive versions toward the production of a perfected final form, without the use of drafts. It is possible, of course, that only one attempt at the contents of some royal inscriptions was needed, so that only one draft was necessary.

Moreover, as I have already asserted, it seems *a priori* likely that master copies were used in the production of some Neo-Assyrian royal inscriptions, since there are multiple duplicates of them. Many of these duplicates, such as those of the Standard Inscription, were incised on reliefs and sculpture in rooms in palaces and temples, and it would have been unwieldy or even impossible to copy the inscriptions from one object to another without the use of a master copy. It seems unlikely, for example, that the text of the Throne-Base/Colossus Text was copied onto the colossi in the Northwest Palace at the doorways, which were often at some distance from one another, without the mediation of a master copy. Thus, we may deduce that, at least for some royal inscriptions of Neo-Assyrian kings, if revision of the first draft was necessary, a master copy was produced as the culmination of a series of successive revisions on drafts. On the other hand, it is possible that the first draft, if it was considered acceptable, became the master copy.

The evidence cited thus far for the involvement of the kings and their *ummânû* in the production of Neo-Assyrian royal inscriptions supports these inferences. Some of the texts al-

ready quoted show that master copies were used in the production of some Neo-Assyrian royal inscriptions. I quote here again two of the letters, which are particularly clear:

^{na4}pu¹-u-lu ša ina ŠÀ uš-še ša BÀD / ^rš¹a ^{uru}Tar-bi-ši ni-ik-^rru-ru¹-u-ni / šu-mu ša LU-GAL be-lí-ia ina U^rGU-^{hi}¹ ni-iš-ṭar / ki-i ša ni-šaṭ-ṭa-ru-u-ni / LUGAL be-lí liš-pu-^rra¹ / i-na pi-it-te ni-iš-ṭur⁴⁰¹

As for the limestone that we laid inside the foundations of the wall of Tarbišu, we need to write the name of the king my lord on (it). Let the king, my lord, send me what we should write. Accordingly we intend to write.

^{pd}UTU-EN-PAP / TA ^{uru}De-ri i-sap-ra / ma-a muš-šá-ra-ni-i / la-áš-šú ina ŠÀ É.GAR₈.MEŠ // ša É DINGIR la niš-kun / ú-ma-a a-na LUGAL be-lí-ia / a-sap-ra 1-en muš-šá-ru-u / liš-ṭu-ru lu-še-bíl-u-ni / ina pi-it-ti re-ḥu-ti / liš-ṭu-ru ina ŠÀ-bi É.GAR₈.MEŠ / ša É DINGIR liš-ku-nu⁴⁰²

Šamaš-bēlu-ušur wrote me from Der, as follows: “Are there no inscriptions? We have not put (any inscriptions) inside the walls of the temple.” Now, I am writing to the king, my lord: let them write and send one inscription; accordingly, let them write the remaining (inscriptions); let them place (them) inside the walls of the temple.

The second letter is particularly interesting for our purposes, because it makes clear that a single master copy was used to copy several inscriptions. This supports our assumption that numerous duplicates of a given royal inscription were copied from a single master copy.

These letters refer to the use of master copies, but evidence can be cited as well for the use of drafts. For example, a colophon from a four-column tablet of epigraphs of Ashurbanipal from Nineveh reads as follows:

GABA.RI ^{giš}ZU šá ina IGI LUGAL šá-áš-mu-u-ni⁴⁰³

Copy of a writing board that was read before the king.

⁴⁰¹SAA 16 143, ll. 6-11.

⁴⁰²SAA 15 4 o. 17-r. 7.

⁴⁰³BIWA, 306; cf. BAK, no. 545 (colophon only).

This colophon makes it clear that the epigraphs were written on a writing board, before being copied onto a clay tablet. These epigraphs were intended for the relief panels of the North Palace and the Southwest Palace at Nineveh, and some of them are duplicated on those reliefs. This seems to imply at least two intermediate stages in the production of these epigraphs: the writing of a series of epigraphs on the writing-board, which were read out to the king and, presumably, revised; these epigraphs were then copied onto a clay tablet.

This colophon also implies that writing boards, as well as tablets, were used in the drafting stage of production of Neo-Assyrian royal inscriptions. Indeed, this is to be expected. Writing boards could be easily transported and easily erased, allowing for correcting or scrapping drafts. They could be hinged together with a pin to form leaves in a sort of hinged “book,” as the writing boards discovered at Nimrud show.⁴⁰⁴ If more room for a text was needed, then, more leaves could be added. D. J. Wiseman estimates that the sixteen writing boards from Nimrud could have held “c. 7,500 lines as a low estimate for the whole volume,” on the basis of the size of the preserved text.⁴⁰⁵ Given their versatility as a writing medium, it is not a surprise to find that writing boards were used not only for administrative⁴⁰⁶ and scholarly texts,⁴⁰⁷ but also for drafting royal inscriptions.

⁴⁰⁴Howard 1955, 14-5. Cf. also the writing boards from the Uluburun shipwreck, which were hinged together in a set of two (Payton 1991, 100).

⁴⁰⁵Wiseman 1955, 7-8. The Nimrud writing boards were ca. 33.8 x 15.6 cm. (Howard 1955, 14); cf. the Uluburun writing boards, which were only 9.5 x 6.2 cm. (Payton 1991, n. 13).

⁴⁰⁶E.g., SAA 1 99 r. 11'-14'; SAA 1 192 r. 2-6.

⁴⁰⁷One of the writing boards recovered from the well at Nimrud (ND 3578) had wax intact with remnants of *Enūma Anu Enlil*, and the inscription on the front of one of the outer boards (ND 3557) indicates that the board contained this series; cf. Wiseman 1955, 6-7.

4.3.2. Evidence for the Production and Operation of Drafts and Master Copies

The fact that drafts and master copies were used in the production of Neo-Assyrian royal inscriptions leads one to ask how they were produced and used. In an attempt to investigate this question, the remainder of this chapter will be taken up with examining examples of drafts or master copies of Neo-Assyrian royal inscriptions, to see whether these can tell us anything about their manner of production and use.

The identification of drafts or master copies in the Mesopotamian textual record poses certain difficulties. The vast majority of Assyrian writing boards are no longer extant, and those which have been preserved do not contain royal inscriptions. While there are several hundred clay tablet exemplars of Assyrian royal inscriptions, the identification of drafts or master copies among them is difficult, since clay tablets bearing royal inscriptions also had other uses, such as foundation deposits and scribal exercises.⁴⁰⁸ Because of this multiplicity of possibilities, scholars who publish Assyrian royal inscriptions on clay tablets are often uncertain what the functions of the tablets were.⁴⁰⁹ However, in spite of these difficulties, certain internal features of some tablets bearing Neo-Assyrian royal inscriptions indicate that they were likely used as drafts or master copies. These features include evidence that the inscriptions were edited on the tablets, such as changes in content of the inscriptions or erasures, and colophons and other scribal notations about the relationships between the inscriptions on the tablets and the objects on which they were copied. To these can be added supporting features, such as frequent scribal errors, and formation of the tablets.

⁴⁰⁸Cf. Frahm 2009, p. 5, n. 34.

⁴⁰⁹E.g., RIMA 1, p. 19; Frahm 2009, 61; RINAP 3/2, p. 5. This kind of confusion can also occur with regard to clay prisms and cylinders (e.g., RINAP 3/2, p. 211).

4.3.2.1. Editing of Neo-Assyrian Royal Inscriptions on Clay Tablets

An example of such a tablet is RINAP 3/2 157, an *wiltu* tablet which contains on its obverse a royal inscription of Sennacherib with instructions for its placement on a bead, as the beginning of the text shows:

ina UGU ^{na4}KIŠIB QÀL NA₄ GIŠGAL⁴¹⁰ *ša* [. . .] / *ki-i an-ni-i ta-[šaṭ²-tar² . . .]* / 'KUR'
^{Pd}30-PAP.MEŠ-SU LUG[AL . . .] / 'NA₄ *ša* TA ŠÀ^{kur} *Ga-l[a-. . .]* . . .⁴¹¹

On a small cylinder-shaped bead of [. . .], thus you [should write² . . .]: “Palace of Sennacherib, ki[ng of . . .]. A stone that, from the midst of the land of Gal[a-. . .] . . .”

After this, the inscription that was intended for the bead continues, concluding with curses on anyone who erases the king’s name. The presence of this scribal notation on this tablet strongly suggests that it was a draft or master copy.⁴¹²

Moreover, the contents of the tablet may suggest that the royal inscription was being edited on the tablet. The reverse of the tablet contains a repetition of the quoted inscription with some variants, but without the directions for its placement. The version on the reverse has É.GAL introducing the inscription rather than KUR and extends the list of deities in the curse section.⁴¹³ The bead inscriptions of Sennacherib which begin *ēkal* . . . consistently use the or-

⁴¹⁰On the GIŠGAL (= QÀL) sign here, cf. Frahm 1997, 219. He comments, “Nicht befriedigend zu erklären vermag ich die beiden folgenden Zeichen NA₄ GISGAL, die wohl kaum als ‘kleiner Stein’ gedeutet werden können. Vielleicht sollte hier ursprünglich eine Materialangabe stehen, und der Schreiber hat aus Versehen (*aberratio oculi*?) dem Determinativ statt des Petronyms nochmals das Zeichen GIŠGAL folgen lassen.”

⁴¹¹RINAP 3/2 157, ll. 1-4.

⁴¹²Grayson & Ruby 1997, 89; RINAP 3/2, p. 217; Frahm 1997, 219, calls this text an “Anweisung für die Gestaltung von ‘Perleninschriften’(?).” If the text were telling us what was on a bead, we would expect the construction *ša ina* UGU . . ., rather than *ina* UGU . . ., as Grayson and Ruby point out (Grayson & Ruby 1997, 89; cf. the colophon of RINAP 3/2 156 for an example of the latter construction). The text of RINAP 3/2 157 is quite well preserved in the upper left corner of the obverse, so that the reading is clear.

⁴¹³This is intimated by Grayson and Ruby (1997, 89-90): “. . . it appears to contain directions to inscribe a text, followed by first and second drafts of that text.” Perhaps Grayson changed his mind about this, however, with the publication of RINAP 3/2, in which he says the tablet “contains drafts of two texts that were to be inscribed upon small cylinder-shaped beads . . .” (RINAP 3/2, p. 217). Cf. Frahm (1997, 220), who simply states, “Warum der Text

thography KUR, rather than É.GAL, perhaps because of space concerns.⁴¹⁴ It seems possible that what is taken to be the reverse by the editors is in fact the rough draft, while the text on the “obverse,” with the note that the following text should be inscribed on the bead, is the perfected form, perhaps the master copy, with corrected orthography. If this interpretation is correct, RI-NAP 3/2 157 is also evidence of how a royal inscription could be edited through successive versions.

Other clay tablet exemplars of Neo-Assyrian royal inscriptions bear the marks of editing an initial attempt at a royal inscription. An example of this phenomenon is PTS 2253, which E. Leichty, the editor of this tablet, has argued was a “manuscript” of a dedicatory inscription of Aššur-etel-ilāni.⁴¹⁵ Leichty describes it as follows:

a roughly-shaped oval tablet which has been flattened out at the edges. Although the quality of the clay is good, the tablet is very atypical in shape. There is every indication that a previously inscribed tablet was moistened and then flattened out for reuse. Marks from fingers and a cloth can be seen in several places. The tablet is obviously not an archival copy.⁴¹⁶

The tablet contains several idiosyncrasies. It was written in Neo-Babylonian script, with the exception of three signs, suggesting that “the scribe of this inscription was an Assyrian trying to write Neo-Babylonian sign forms.”⁴¹⁷ It includes two extensive erasures, one of an entire line, the other of about a third of a line (ll. 16, 21). After the first four lines, there is a space which could accommodate at least two lines, followed by a ruling, and the continuation of the inscription. This space with ruling comes in the middle of a series of epithets of Marduk, with no break

der Vs. auf der Rs. leicht abgewandelt wiederholt wird, entzieht sich meinem Verständnis.”

⁴¹⁴Frahm 1997, 219: “In den Perleninschriften nie é-gal (wie in Rs. 1), sondern stets kur (wie in Vs. 3).” Cf. these inscriptions in Galter 1987, nos. 43, 45, 48, 50, 55, 70, 76.

⁴¹⁵Leichty 1983.

⁴¹⁶Leichty 1983, 217.

⁴¹⁷Leichty 1983, 219.

in flow of content. At the top of the reverse, well above the first line, are the signs GAR NU KÁD MAŠ. Finally, a note is written well below the end of the inscription, which gives amounts of offerings, the name of a person, Nādin, with patronymy, and the date. Leichty argues that this tablet was a master copy for an inscription to be painted or carved onto the offering table:

That the tablet is ill-shaped, that it is written hurriedly with several erasures, and that it has no colophon preclude its identification as an archival tablet recording the donation. It was also not copied from an inscription on the tablet itself; if it had been, there would certainly be a colophon. Also, I would expect a much finer copy. Once the table was entered in Esaggila, only a small number of functionaries could have had access to it and I doubt that anyone so highly placed would have made such an imperfect copy. I believe that the inscription is a manuscript for the inscription to be carved or painted on an offering table, before its placement in the temple.⁴¹⁸

He suggests that Nādin was an Assyrian official who wrote this inscription, and the amounts of offerings that were to be offered with the table on his behalf, when it was dedicated to Marduk.⁴¹⁹

Another tablet on which a Neo-Assyrian royal inscription was edited is RINAP 3/2 149, a tablet of six epigraphs for the palace of Sennacherib.⁴²⁰ It is written on a “crudely made *wiltu*-tablet with rounded corners” and has the first and most extensive epigraph written in the Neo-Assyrian dialect, though Neo-Assyrian was not used in Sargonid epigraphs.⁴²¹ About two-thirds of line 9 is erased. The author may have been attempting to produce the appropriate textual content of this epigraph in his native dialect. It is unlikely that this was a copy of epigraphs of Sennacherib, and it seems sensible to assume that it was a draft of epigraphs, possibly in the early stages of production.⁴²²

⁴¹⁸Leichty 1983, 219. See further his hypothetical scenario in which he imagines the production of this tablet, and in which the tablet functions as a master copy. Nonetheless, it appears that editing was done on this tablet as well, suggesting that it functioned as both a draft and a master copy.

⁴¹⁹Leichty 1983, 220.

⁴²⁰RINAP 3/2 149.

⁴²¹RINAP 3/2, p. 203.

⁴²²Frahm 1997, 212, seems to assume that this tablet is a copy of inscriptions on reliefs, and wonders, in light of the

4.3.2.2. Scribal Notations about the Transmission of Neo-Assyrian Royal Inscriptions to Their Final Media

Other examples of royal inscriptions on clay tablets give us further insight into how drafts and master copies could be shaped as guides for the production of the final form. The tablet containing Ashurbanipal inscription L⁴, the famous inscription in which Ashurbanipal describes his extensive scholarly expertise, as well as the return of Marduk to Esagila in Babylon, includes scribal notes indicating the relationship between its inscription and what were probably labels to be placed on relief scenes on a stele.⁴²³ It is a four-column tablet, with scribal notes between columns iii and iv, as well as after the end of column iv. The notes between columns iii and iv are numbers written before lines, at the beginning of column iii. Line 1 in this column is the last in a quotation of the words of Ashurbanipal to Marduk, and lines 2-8 are a description of a ritual:

- ¹[i]a-a-t[i ARAD pa-liḫ-ka kur-ban-ni-ma la-šu-ṭa ab-šá-an-ka]
²r9¹ lúKA.ʾPIRIG¹ [. . .]
³10 lúGALA.MEŠ ina man-[zi-i ḫal-ḫal-la-ti . . .]
⁴11 lúNAR.MEŠ ina ^{gišr}ZÀ[?][.MÍ] ʾta[?]-ni[?]-ti EN¹-t[i-šú i-za-am-mu-ru]
⁵7 ^{pd}[G]IŠ.NU₁₁-MU-GI.NA ŠEŠ ta-li-me-ia šá áš-[ru-ku a-na ^dAMAR.UTU]
⁶8 ŠU.2 DINGIR-ti-šú GAL-ti ša-bit-ma i-šad-di-ḫa ma-[ḫar-šú]
⁷r13¹ ul-tu KAR BAL.TIL^{ki} a-di KAR KÁ.DINGIR^{ki} a-šar i-šak-ka-nu n[u-bat-tú]
⁸as-li ṭu-ub-bu-ḫu le-e pu-ul-lu-ku ar-man-ni sur-ru-qu e-[li . . .]x.GA.MEŠ⁴²⁴
- “[Bless] ʾme¹, [your reverent servant and let me pull your yoke.]”
⁹ʾ Incantation priest [. . .]
 10. Gala priests with the man[zû-drum (and) the ḫalḫallatu-drum . . .]
 11. Singers with the ʾly¹[re sing] the ʾpraise[?] of¹ [his] ʾlordsh¹[ip].

fact that Neo-Assyrian is not used in Sargonid epigraphs, “Ob hier ein anderer ‘Bildträger’ anzusetzen ist?”

⁴²³Novotny 2014, Text 18 (see also the comments on this text on p. xvii); collations in BIWA, 187-8.

⁴²⁴Novotny 2014, Text 18 iii 1-8. The text of this and the following quotations from this tablet, as well as the reconstructions, are from Novotny (2014), who says he physically examined the tablet (p. xvii). The most recent copy of this tablet of which I am aware is still that of Lehmann-Haupt 1892, Tf. XXXVI-XXXIX. Novotny’s transliteration of this tablet (Novotny 2014, 77-80) differs in several places from this copy, and I have followed Novotny in the absence of a photograph or more recent copy. Cf. also the collations in BIWA, 187-8, which largely confirm Novotny’s corrections/updates of Lehmann-Haupt.

7. Šamaš-šumu-ukīn, my favorite brother, whom I de[dedicated to Marduk],
 8. takes the hands of his great divinity, and goes along be[fore him].
 13. From the quay of Aššur to the quay of Babylon, wherever they set up c[amp], sheep
 are slaughtered; bulls are killed, *armannū* are strewn up[on . . . ?].

The body of the composition ends in column iv 1-5 as follows:

ʾina UD¹-me-ʾšu¹-ma ú-ʾše-piš¹-ma^{na4} NA.RÚ.A ši-ṭir MU-ʾia¹ / ṣa-lam DINGIR.MEŠ
 GAL.MEŠ EN.MEŠ-ia e-si-qa ṣe-ru-uš-ʾšú¹ / ʾṣa¹-lam LUGAL-ti-ia mu-sa-ap-pu-u
 DINGIR-ti-šú-un ma-ḥar-šú-un ul-ziz / ta-nit-ti^d AMAR.UTU EN-ia ep-še-ti-ia
 SIG₅.MEŠ / ʾṣe¹-ru-uš-šú ú-šá-áš-ṭir-ma a-na ár-kàt UD-me e-[zib]⁴²⁵

At that time, I had a stele made, bearing my name. I incised an image of the great gods,
 my lords, on it. I set up before them an image of my kingship, a supplicant of their divin-
 ity. I had the praise of Marduk, my lord, my good deeds, inscribed on it and I [left] (it)
 for future days.

One infers that the composition on this tablet is the text that Ashurbanipal had inscribed on the
 stele.⁴²⁶ After this conclusion to the inscription, there is a space of about 2.2 cm., followed by
 another line in “very small script,”⁴²⁷ which reads, *ia-a-[ti^p AN.ŠÁR-DÙ-A ši-mat SIG₅-ti]m[?] i-*
*šim šim-ti,*⁴²⁸ “He determined [a good fate] for m[e, Ashurbanipal].” Some faintly written signs
 follow this line, which are in turn followed by another space of about 1.6 cm., then another set of
 thirteen lines, written in the same small script as iv 6.⁴²⁹ These lines read:

⁷ TA ¹ É.ḪUR.[SAG.GAL.KUR.KUR.RA]	From Ehur[saggalkurkura].
⁸ re-ḥa-a-ti x[. . .]	The remainder of [. . .].
⁹ rDINGIR.MEŠ ¹ ^{kur} EME.GI ₇ [u URI ^{ki}]	ʾThe gods ¹ of Sumer [and Akkad].
¹⁰ ki-šá-di-šú	Its banks.
¹¹ ia-a-ʾti ¹ ^p AŠ-DÙ-A	Me, Ashurbanipal,
¹² r ^{ik} ¹ -ru-ub	he blessed.

⁴²⁵Novotny 2014, Text 18 iv 1-5.

⁴²⁶Novotny 2014, xvi.

⁴²⁷Novotny 2014, xvii.

⁴²⁸Novotny 2014, Text 18 iv 6.

⁴²⁹Novotny 2014, xvii.

¹³ [^P]dGIŠ.ʽNU ₁₁ ʽ-MU-GI	Šamaš-šuma-ukīn.
¹⁴ [ŠU] ʽDINGIRʽ-ti-šú	[The hand] of his divinity.
¹⁵ [^l]KA.PIRIG	Incantation priest.
¹⁶ [^{lú} U]Š.KU.MEŠ	[G]ala priests
¹⁷ [^{lú} N]AR.MEŠ	[Si]ngers
¹⁸ [. . .] ^{giš} MÁ.UMUŠ.ʽAʽ	[. . .] Maumuša.
¹⁹ [ulʽ-tuʽ KARʽ B]AL.TIL[^{ki}] ⁴³⁰	[Fromʽ the quayʽ of A]ššur.

As J. Novotny has observed, if we count this last section on its own, the numbers from the space between columns iii and iv correspond to the line numbers of this section: iii 2 corresponds to iv 15 (l. 9 in this section), iii 3 corresponds to iv 16 (l. 10 in this section), iii 4 corresponds to iv 17 (l. 11 in this section), iii 5 corresponds to iv 13 (l. 7 in this section), iii 6 corresponds to iv 14 (l. 8 in this section), and iii 7 corresponds to iv 19 (l. 13 in this section).⁴³¹ A comparison of the corresponding lines shows that they also correspond in content. It seems, then, that the writer put numbers before lines in column iii to indicate which part of the story was cross-referenced by his scribal notes after the end of column iv.⁴³² Of course, this does not exhaust all of the scribal notes: iv 6-12, 18, remain to be related to the composition. We may relate one or two of these with content in the inscription,⁴³³ but it is not clear whether the scribe related any of these lines with anything in the inscription in the same way, because not all of the tablet is preserved. In any case, it is clear that the scribe who wrote this text on the tablet intended to relate at least some of the content of the inscription, which was (to go) on the stele, with his scribal notes. Given this relationship, the best explanation for these scribal notes is that they are labels for the re-

⁴³⁰Novotny 2014, Text 18 iv 7-19.

⁴³¹Novotny 2014, xvii; Borger 1967, §52.

⁴³²Novotny 2014, xvii; Borger 1967, §52.

⁴³³E.g., we may relate iv 11-12 with iii 1 (if the reconstruction is correct) and iv 6 with i 10.

lief on the stele mentioned at the end of the inscription; such labels are common on palace reliefs of Ashurbanipal.⁴³⁴

It is possible to explain these features of this tablet whether it was a copy of the stele or a draft or master copy for the stele. However, two features in particular suggest that this was a draft or master copy for the stele, rather than a copy. First, according to Novotny, “the scribe who wrote out this copy of the L⁴ inscription made many mistakes, which are abundantly clear from the number of erasures.”⁴³⁵ Second, the fact that the scribal notes were explicitly related to certain lines in the inscription, suggests that the writer wanted the reader for whom this tablet was intended to connect these labels with certain events in the story; it is doubtful whether the numbers used to relate the labels with lines of the inscription would ever have existed on the stele. If this tablet was copied from the stele, we would not expect numerous erasures, nor would we expect to find the numbers relating lines in the inscription with the labels. Thus, this tablet was meant to communicate to the reader not only the content of the inscription to be placed on the stele in Babylon, but also what was to be portrayed in the relief on the stele, and the labels that were to accompany certain scenes. That is to say, it was important to the writer that certain components of the text were portrayed in the relief, so he included the labels, as well as explicit indications of which parts of the inscription the labels were meant to describe. If this is true, it is important evidence of how the unity between text and image were achieved.⁴³⁶ In this case, this

⁴³⁴Novotny 2014, xvii. These would be Gerardi’s type 1 epigraphs, which are comprised of “either single word or sentence fragment epigraphs . . .” (Gerardi 1988, 4).

⁴³⁵Novotny 2014, xvi.

⁴³⁶A similar scenario may be represented by RINAP 3/2 160, an *wiltu* tablet with the description of the construction of a bronze gate for the new *akitu* house built by Sennacherib just outside Aššur. After the body of the inscription (ll. 1-25), there is a ruling, followed by a series of labels (ll. 26-33), which are clearly related to the relief scenes from the gate, described in the inscription. It seems to me to be impossible to know whether this is a draft or master copy, an archival copy, or simply a copy of the reliefs on the gate. Cf. Frahm 1997, 223. As with L⁴, however, it should be born in mind that this tablet is from Nineveh; see below.

tablet should be understood not simply as a draft or master copy of an inscription, but as a draft or master copy for an entire stele, for both text and image.⁴³⁷

A final observation should be made about the tablet on which L⁴ was inscribed. This tablet was discovered in Nineveh, though it was likely a draft or master copy of a stele which was to be set up in Esagila in Babylon. What, then, was the function of this tablet, given this geographical disparity? On the one hand, it is possible that this tablet was kept in Nineveh as an archival copy, while another copy was sent to Babylon for the production of the stele. Since the Nineveh tablet has no colophon and contains numerous erasures, it is possible that it was a draft, perhaps to be read by the king and/or scholars for their approval or revision. While the master copy was sent on to Babylon, it was considered sufficient to keep this draft in Nineveh as the archival copy. On the other hand, it is possible that this very tablet was sent to Babylon, but was returned to Nineveh as an archival copy. Either way, the fact that the Nineveh tablet bears an inscription intended for a stele in Babylon suggests some sort of transportation of the text between these two cities.

Colophons preserved on two tablets bearing the same composition and the same description of the objects on which it was inscribed may shed further light on this textual mobility.

These tablets record the replacement of a dedicatory inscription of Sennacherib on Marduk's bed

⁴³⁷ A similar use of numbers to mark what was presumably a correspondence between text and image occurs on CT 35 31 (Sm 1350; cf. BIWA, 299-306), a squarish Ashurbanipal epigraph tablet, with a series of ten epigraphs divided by rulings, and without a colophon. On the left edge of the tablet, numbers mark epigraphs 4, 5, and 7 - numbers 1, 2, and 27 respectively. It is impossible to know to what these numbers refer, but it is possible that they were meant to correlate these epigraphs with the reliefs on which they were to be copied. It is also possible, however, that they were copied from pre-existing reliefs. A different sort of scribal notation indicates the placement of text on Rm 40 (BIWA, 308-19). This tablet contains, on the obverse, a collection of four Ashurbanipal epigraphs, one of which is also preserved in the North Palace and in another epigraph tablet, and, on the reverse, an incantation. The reverse has a colophon which reads *ina* IGI NU.MEŠ ABGAL.MEŠ, "in front of (the) *apkallu* figures," followed by an erasure. The left edge contains another notation, *ša* É.KUR NI[NA^{ki} . . .], "that of the temple of Nin[evah] . . ." I assume, then, that the epigraphs on the obverse were on wall reliefs in the É.KUR NINA^{ki}, while the incantation was inscribed in front of *apkallu* figures in the same building (cf. Wiggermann 1992, 38-9).

and throne with an inscription of Ashurbanipal, along with a detailed description of both objects, including the dimensions of their components and the scenes that are carved on them. RINAP 3/2 161, a single column tablet in portrait format, with the bottom half broken off, contains the beginning of the Sennacherib inscription and the end of the description of the objects, and ends with the following colophon:

da-ba-bu ša ina UGU^{giš}NÚ ša ina UGU^{giš}GU.ZA / ša še-pa-a-te 1-ma šu-u / ša^{giš}NA₅ la šà-ṭir⁴³⁸

Text that was on a bed (and) that was on a throne, that of the feet. It is one. That of the chest was not written.

The other tablet, RINAP 3/2 162, a two-column tablet with portrait format, and with most of the obverse destroyed, also has the Sennacherib inscription and description of objects, followed by another colophon, but then adds the Ashurbanipal inscription with which Sennacherib's inscription was replaced. The colophon to the Sennacherib inscription in this tablet is more extensive:

da-ba-bu ša ina UGU^{giš}NÚ ša ina UGU^{giš}GU.ZA ša^dEN / ša ina É AN.ŠÁR kar-rat-u-ni pa-áš-šu-tu-u-ni / MU ša^PAN.ŠÁR-DÙ-A ina UGU-ḫi šà-ṭir-u-ni / ⁱⁱⁱSIG₄ UD.^r27^r.KAM lim-mu^PA-ú-ia-nu [a]-^rna KÁ^r.[DINGIR].^rRA^{ki} / [. . .] ú[-ter(-ru)]⁴³⁹

Text that was on a bed (and) that was on a throne of Bēl, which was cut off in the temple of Aššur (and) erased (and) the name of Ashurbanipal written on (it). Month Simanu (III), 27th day, eponymate of Awiānu (655), [t]o Ba[byl]on [. . .] th[ey returned (them?)].

The end of the inscription on RINAP 3/2 161 (before the colophon) and the end of the first inscription on RINAP 3/2 162 (before the colophon, column iii) are identical so far as they are preserved. Given the contents of the colophons, it is sensible to assume that RINAP 3/2 161 and RI-

⁴³⁸RINAP 3/2 161.

⁴³⁹RINAP 3/2 162.

NAP 3/2 162 once bore the same Sennacherib inscription and description of objects, though RINAP 3/2 162 changed the colophon and added the Ashurbanipal inscription.⁴⁴⁰

A plausible explanation for these tablets and their contents is that the copy of Sennacherib's inscription on RINAP 3/2 161 was copied from the bed and throne, in anticipation of replacing the Sennacherib inscription with one of Ashurbanipal, and the description of the objects from which the inscription was copied was added.⁴⁴¹ The copy of Sennacherib's inscription and the description of the objects on RINAP 3/2 161 were then transferred to RINAP 3/2 162, but the latter was given an updated colophon, and the inscription of Ashurbanipal that replaced Sennacherib's was included. The Sennacherib inscription and description of objects on RINAP 3/2 162 were probably copied from RINAP 3/2 161, because the descriptions of the bed and throne on both tablets, which are in no way formulaic, are identical, aside from a few minor variants.⁴⁴²

Now, it is important for our purposes to observe that the cutting, erasing, and writing of the inscriptions were done in the temple of Aššur. It is likely that the presence of such accoutrements of Marduk in the temple of Aššur was connected with the possible residence of the statue of Marduk in Ešarra, after the destruction of Babylon by Sennacherib and before the return of the statue of Marduk to Esagila during the reign of Ashurbanipal.⁴⁴³ Thus, the inscriptions on Marduk's bed and throne were modified in Aššur, and presumably sent back to Babylon,⁴⁴⁴ while

⁴⁴⁰Frahm 1997, 226; RINAP 3/2, pp. 225-7.

⁴⁴¹Frahm 1997, 226; RINAP 3/2, pp. 226-7.

⁴⁴²E.g., the use of *ša* to make explicit a genitive relationship in RINAP 3/2 162 iii 30', where it is absent in the corresponding line in RINAP 3/2 161. Cf. the discussion in RINAP 3/2, p. 226.

⁴⁴³Frame 1992, 56-9; Frahm 1997, 225; RINAP 3/2 225-6. It is significant that Ashurbanipal felt that he could remove the inscription of a previous king and replace it with his own, in the light of the common prohibitions against such behavior in Neo-Assyrian royal inscriptions, including the one that Ashurbanipal had incised in these very objects. Perhaps he felt he could do this because of the fraught relationship between Sennacherib and Marduk.

⁴⁴⁴Cf. the reconstruction of Grayson and Novotny (RINAP 3/2, p. 231) of the end of the colophon, which may have indicated the date on when these objects were sent back to Babylon.

copies of both the old inscription and the replacement inscription were kept in Nineveh. If this scenario is correct, then we may suggest that the detailed description of the dimensions of the components and imagery of the bed and throne were given in RINAP 3/2 161 for the use of the composer of the new inscription of Ashurbanipal, for whom this information may have been pertinent to the contents and size of the new inscription that he was composing. Indeed, Frahm has observed that the author of the Ashurbanipal text composed it using the Sennacherib text as a pattern.⁴⁴⁵

This geographical mobility of royal inscriptions is also in evidence in some of the other colophons on tablets with Neo-Assyrian royal inscriptions in the Kuyunjik collection.⁴⁴⁶ These colophons, and the inscriptions with which they are connected, indicate that they were on inscribed objects in cities other than Nineveh, including Aššur,⁴⁴⁷ Babylon,⁴⁴⁸ Harran,⁴⁴⁹ and Kutha.⁴⁵⁰ We have already established that master copies of royal inscriptions could be sent from the Neo-Assyrian capital to be reproduced in other parts of the empire, on the basis of letters which were sent by Assyrian officials to the capital to request these master copies. I therefore suggest that at least some of the inscriptions for royal building projects, stelae, and dedications all over Assyria were drafted by scholars and approved by the king in the capital; then a master copy was sent to the appropriate place for incising, while an archival copy was kept in the capital as a record.

⁴⁴⁵Frahm 1997, 226: “Die Verfasser des Assurbanipal-Textes scheinen sich also an der Binnengliederung des Sennacherib-Textes orientiert, ja geradezu ein Spiegelbild von diesem entworfen zu haben.”

⁴⁴⁶Cf. Novotny 2003, 23.

⁴⁴⁷RINAP 3/2 163.

⁴⁴⁸ABRT 1 10-13 (K.120b + K.144 + K.3265 + K.3298; cf. BIWA, 201-3).

⁴⁴⁹ABRT 2 1-2 (89-4-26,209); ABRT 1 35+ (K.2803 + K.3256; cf. Novotny 2003, 286-7); K.2813 + K.8394 + K.18744 + 79-7-8, 134; Bauer 39-40 (K.4451); Rm 2, 235 + Sm 530 (Novotny 2003, 390-1); Sm 671 (Novotny 2003, 249-50).

⁴⁵⁰Bauer 33-4 (K.3079 + K.3080).

In this scenario, RINAP 3/2 161 (with old inscription of Sennacherib, description of objects, and colophon) and RINAP 3/2 162 (with old inscription of Sennacherib, description of objects [copied from RINAP 3/2 161], updated colophon, and new inscription of Ashurbanipal) might have come to be in the Kuyunjik collection through the following movements: 1) a copy of Sennacherib's old inscription from the bed and throne of Marduk was made in Aššur and sent to Nineveh, along with scribal notes indicating the dimensions of the objects from which it was copied, and a colophon clarifying where the new inscription was to be written (RINAP 3/2 161); 2) in Nineveh, after the new inscription of Ashurbanipal was prepared on the basis of the Sennacherib inscription, both the old inscription of Sennacherib and the new inscription of Ashurbanipal, along with the description of objects and an updated colophon, were copied to a new tablet, perhaps to keep the two inscriptions and their relationship together, given their common media (RINAP 3/2 162); both RINAP 3/2 161 and RINAP 3/2 162 were kept as archival copies; 3) a master copy of the new inscription of Ashurbanipal was sent to Aššur for writing on the bed and throne of Marduk (not extant); 4) the bed and throne of Marduk were sent back to Esagila. While it is possible that both RINAP 3/2 161 and RINAP 3/2 162 were inscribed in Aššur, and were taken to Nineveh together, it is difficult to explain why, in this scenario, RINAP 3/2 161 should have been taken to Nineveh for archiving, when its text was duplicated on RINAP 3/2 162, along with the new inscription and updated colophon. In any case, it seems likely that archival copies of Neo-Assyrian royal inscriptions were kept in the capital, while master copies were sent to other places, where they were reproduced.⁴⁵¹ It is otherwise difficult to explain the

⁴⁵¹For more on archival copies of royal inscriptions, see Radner 2005, §II.2.d.a, who refers to them as "Referenzkopien."

existence in Nineveh of copies of royal inscriptions that were meant for other cities in the Neo-Assyrian empire.

A final example illustrates how drafts and master copies of Neo-Assyrian royal inscriptions could guide the production of the final form of the text. This example, which was probably a clay tablet draft and outline of Neo-Assyrian epigraphs, is important, because it represents a unique instance in which both draft and final form are preserved for comparison. The tablet is K.2674+, which has the colophon indicating that it was copied from a writing board that was read out before the king, quoted earlier in this chapter; it is a four-column tablet containing thirty-seven epigraphs.⁴⁵² Some of these epigraphs are duplicated on the walls of the Southwest Palace, Room XXXIII, or the North Palace, Room I, at Nineveh,⁴⁵³ as well as on other epigraph tablets.⁴⁵⁴ J. M. Russell has studied this tablet, as well as the corresponding reliefs and epigraphs, and, building on the work of J. E. Reade, has come nearest to determining the function of the tablet.⁴⁵⁵

Several observations about K.2674+ are relevant. First, there are three cases in which the names of the antagonists described by the epigraphs in K.2674+ are left out, but space is left

⁴⁵²CT 35 9-12, 32-3 (K.2674 + Sm 2010 + 81-2-4,186 + 80-7-19,102); cf. BIWA, 299-306. Weidner (1932-1933, 180) reconstructed another epigraph, his number 9, which is not preserved on K.2674+. Thus, the epigraphs represented in his edition number thirty-eight, though his main manuscript preserves only thirty-seven.

⁴⁵³K.2674+ ii 4-7 = Borger's Epigraph 15 (BIWA, 302) = SWP XXXIII Slab 2 (BM 124801b; Barnett et al 1998, pl. 293; Russell 1999, Fig. 58; Gerardi 1988, 30); K.2674+ ii 8-10 = Borger's Epigraph 16 (BIWA, 302) = NP I Slab 2⁷ (BM 124941; Barnett 1976, pl. XXIV; Russell 1999, Fig. 59; Gerardi 1988, 22-3); K.2674+ ii 11-14 = Borger's Epigraph 17 (BIWA, 302) = SWP XXXIII Slab 5 (BM 124802b; Barnett et al 1998, pls. 305, 307; Russell 1999, Fig. 62; Gerardi 1988, 32); K.2674+ iii 2-4 = Borger's Epigraph 28 (BIWA, 303) = SWP XXXIII Slab 4 (BM 124802a; Barnett et al 1998, pls. 301-2; Russell 1999, Fig. 65; Gerardi 1988, 31); K.2674+ iii 12-13 = Borger's Epigraph 31 (BIWA, 304) = SWP XXXIII, slab fragment to the left of Slab 1 (Istanbul, Eski Sark Eserleri Müzesi, no. 6332; Kalaç 1954, Res. II, XI; Falkner 1954-1956, Abb. 9.2); K.2674+ iii 15-17 = Borger's Epigraph 33 (BIWA, 304) = SWP XXXIII, slab fragment to the left of Slab 1 (BM 135122; Barnett et al 1998, pl. 320; Russell 1999, Fig. 51; Gerardi 1988, 34).

⁴⁵⁴A synoptic chart is given in Russell 1999, 158-64; cf. also Weidner 1932-1933; Gerardi 1988; BIWA, 299-319.

⁴⁵⁵Russell 1999, 187-209; Reade 1979b, 96-101.

where they should be.⁴⁵⁶ In one case, instead of the name, the scribe wrote simply NENNI, “so-and-so,” followed by the usual space.⁴⁵⁷ In two cases, the same epigraph is preserved on the orthostats, and the names are present there.⁴⁵⁸ Second, the third epigraph in K.2674+ states, *^PZi-né-e-ni* ^{lu}šá IGI KUR-šu *am-mu-ri ina sid-ri* KI.TA-i *e-šir*, “Likewise, I/he/she drew/will draw Zinēni, his palace administrator, in the lower register.”⁴⁵⁹ As epigraphs do, this describes a scene, but this one further specifies where it is (to be) located on the relief.⁴⁶⁰ Third, while the epigraphs on K.2674+ are written in Assyrian script, the epigraphs on the Ashurbanipal reliefs are written in Babylonian script. Fourth, when the same epigraphs are preserved on both K.2674+ and on Ashurbanipal reliefs, variants are mainly orthographic, especially the use of LU-GAL on the reliefs in many instances in which K.2674+ uses MAN. However, there is at least one significant scribal error, in which Ashurbanipal is called MAN^{kur}ELAM.MA^{ki}.⁴⁶¹

Fifth, Reade observed that epigraphs 1-29 on K.2674+ generally follow a chronological order, telling the story of Ashurbanipal’s fifth campaign, against Teumman of Elam and Dunānu of Gambulu, while epigraphs 30-38 begin this sequence again, covering much the same narrative ground as epigraphs 1-29, but without duplicates.⁴⁶² According to Reade, epigraphs 30-38 “fill gaps in the narrative” told by epigraphs 1-29.⁴⁶³ However, as Russell observes, the sequence of epigraphs on K.2674+ is not the same as those in either of the relevant rooms in the North Palace

⁴⁵⁶K.2674+ i 16; ii 4, 8; cf. Russell 1999, 191-2, 194, 196.

⁴⁵⁷K.2674+ ii 8; cf. Russell 1999, 191.

⁴⁵⁸K.2674+ ii 4, 8.

⁴⁵⁹K.2674+ i 8.

⁴⁶⁰Cf. Russell 1999, 188, 193.

⁴⁶¹K.2674+ i 12.

⁴⁶²Reade 1979b, 99-100; cf. Russell 1999, 187-8.

⁴⁶³Reade 1979b, 100.

and the Southwest Palace.⁴⁶⁴ Sixth, many of the epigraphs on K.2674+ are not preserved on reliefs in the Southwest Palace or the North Palace. More significantly, some of the epigraphs on reliefs in the Southwest Palace or the North Palace are not preserved in K.2674+.⁴⁶⁵ Given how much of K.2674+ is preserved, it is unlikely that these were ever on this tablet.

On the basis of these observations on K.2674+ and its relations with the same epigraphs on reliefs, we may assert that K.2674+ was not copied from the reliefs in either Room XXXIII of the Southwest Palace or Room I of the North Palace.⁴⁶⁶ The colophon in fact states that it was a copy of a writing board. On the other hand, it is also unlikely that this tablet was the master copy from which epigraphs on the reliefs in the North and Southwest Palaces were copied. The script and orthography are different, and the set of epigraphs preserved in K.2674+ does not correspond exactly to the set of epigraphs preserved in either of these rooms. Nonetheless, it seems clear that these epigraphs were closely related to the reliefs, since the third epigraph refers to a scene that is to be drawn in the lower register of a relief.

Russell, building on a suggestion by J.-M. Durand, argues that K.2674+ was an “outline of the program for a relief cycle. The ‘epigraphs’ here seem to have been composed, for the most part, not primarily as texts to be engraved on the reliefs, but rather as descriptions of the episodes to be included in such a cycle.”⁴⁶⁷ This suggestion corresponds well with the observations made by Reade about the narrative order of the epigraphs in K.2674+, summarized above. On the other hand, one should bear in mind that at least six of the epigraphs on K.2674+ were

⁴⁶⁴Russell 1999, 192-3.

⁴⁶⁵There are ten epigraphs in Room XXXIII of the Southwest Palace, where the Teumman cycle is depicted, and four of these are not found in K.2674+; cf. Russell 1999, 192.

⁴⁶⁶Contra Reade 1979b, 100, who seems to assume that this tablet was copied from registers on the walls of Ashurbanipal’s palace.

⁴⁶⁷Russell 1999, 194; Durand 1979, 16 states, “Les fameux ‘inventaire’ ne sont donc pas autre chose que les programmes de décoration que le roi a fait établir pour son palais.”

used on reliefs, all in the same form. Moreover, while it is true that there are three cases on the tablet in which the name of the antagonist is left out, it should be noted that this also occasionally occurs on reliefs. For example, Slab 4 in Room XXXIII in the Southwest Palace preserves such an omission, though, unfortunately, the corresponding portion of K.2674+ is not preserved, nor is it preserved in the other epigraph tablets:

K.2674+	iii 2	[. . .] 'AN'.ŠÁR DINGIR <i>ba-ni-i'a</i> ¹
SWP XXXIII, Slab 4 1-2a	P{. . .} P{. . .} \ UGU AN{.ŠÁR} / DINGIR <i>ba-ni-ia</i>	

Thus, while Durand and Russell are probably right in suggesting that K.2674+ was an outline for a relief program, nonetheless this does not negate the likelihood that it was also used in the process of producing the texts of the epigraphs. Apparently, the planning of the epigraphs and the planning of the relief programs was done simultaneously. This is further evidence, then, of the combination of directions for iconographic as well as textual production in the drafts and master copies of Neo-Assyrian royal inscriptions.

Thus, we may conclude that K.2674+ was most likely a draft, made during the process of producing one or more of the relief programs of Ashurbanipal.⁴⁶⁸ It seems sensible to assume, given the evidence presented thus far in this chapter, that the writing board from which this tablet was copied was read out to the king for his approval of a relief/epigraph program. Presumably K.2674+ was a more advanced stage in the process of planning this program. It is possible that epigraphs 30-38, which cover the same narrative ground already covered by epigraphs 1-29, were added at some point in this process, perhaps because it was felt that epigraphs 1-29 left something to be desired in the narrative.⁴⁶⁹ If so, they are evidence of editorial development in the program of epigraphs.

⁴⁶⁸Cf. similar conclusions in Russell 1999, 191-4.

⁴⁶⁹Russell 1999, 193.

4.4. Conclusion

Given the fact that there are no master copies of the Standard Inscription, nor of any royal inscription of Ashurnasirpal II, it has been necessary to use evidence from the time of the Sargonids to attempt to address the existence and manner of production of the master copy. On this basis, we have learned the following. First, it is clear from the Sargonid correspondence that the Neo-Assyrian kings and the Neo-Assyrian royal *ummânû* cooperated in the production of Neo-Assyrian royal inscriptions. I have suggested that the kings had both a rhetorical role and a historical role in the production of their inscriptions. In his rhetorical role, in his inscriptions, the king was portrayed as the author of his own inscriptions, as an extension of the king's agency in all matters pertaining to his royal duties and prerogatives. It is impossible to be certain about most of the details of the king's historical role; clearly he initiated the production of his royal inscriptions, and at least some inscriptions were read out to him, but it is impossible to know to what degree he was involved in the nuances of their contents. Undoubtedly he could be involved as much as he liked, and I have argued that an impulse to control the presentation of his royal persona would have driven him to be aware of and direct the wording of the inscriptions. The *ummânû*, on the other hand, contributed their technical expertise in the literary features of Neo-Assyrian royal inscriptions, as well as their knowledge of traditional Mesopotamian literature, to the rhetorical crafting of the royal inscriptions. Among the royal *ummânû*, the *rab ṭupšarri* may have played a specialized role in this process.

Second, there can be no doubt that drafts and master copies were used in the process of producing Neo-Assyrian royal inscriptions. This is clear from both the survey of letters referring to master copies and the survey of clay tablets bearing drafts or master copies of Neo-Assyrian

royal inscriptions, presented in this chapter. Third, the geographical mobility implied in the discovery of tablets in Nineveh, bearing Neo-Assyrian royal inscriptions intended for other cities, implies another function of clay tablets bearing Neo-Assyrian royal inscriptions, namely as archival copies, though the exact relation between archival copies and drafts and master copies remains unknown. Fourth, both clay tablets and writing boards were used in the production of Neo-Assyrian royal inscriptions, as one would expect. This is in evidence only in a single colophon, but the fact that there are so few writing boards extant means that their importance is probably under-represented in the evidence. Fifth, the drafts and/or master copies of Neo-Assyrian royal inscriptions surveyed in this chapter show evidence of various features of editing in their contents, including frequent erasures and errors and rewriting of the compositions with changes. This further substantiates the notion that Neo-Assyrian royal inscriptions went through multiple stages of production, as the scribes edited them toward their final forms. Sixth, the drafts and master copies sometimes included scribal notations for their production, including notes on placement of epigraphs vis-à-vis pictorial scenes, indicating the close relationship between the production of text and relief.

Finally, on the basis of both the Sargonid royal correspondence, as well as our survey of examples of drafts and master copies of Neo-Assyrian royal inscriptions, I tentatively propose the following process for the production and use of a master copy:

1. A master copy of a royal inscription was requested (e.g., for a foundation deposit, stele, etc.) from the capital (cf. the letters and the presence in Nineveh of inscriptions from diverse parts of the empire).
2. One or more of the royal *ummânû*, with the participation of the king, and through the editing of successive drafts written on tablets and/or writing boards, produced a master

copy. This master copy may have included instructions to scribes and/or artisans for the production of the final form of the inscription and any accompanying iconography and/or epigraphs.

3. A master copy was sent to the appropriate place for the inscribing of the text on its intended object. It is uncertain what was done with these master copies after their inscriptions were copied onto their final media. It is possible that they were discarded, or that they were archived.
4. An archival copy, which may have functioned as a draft or master copy at some stage of the process of production, or may have been a copy of the master copy, was kept in an official archive or library, possibly for reference in the development of later royal inscriptions.

This is a maximalist outline, in the sense that it includes the maximum number of possible steps. It is possible, for example, that some Neo-Assyrian royal inscriptions were produced in an acceptable form on the first attempt, so that the first draft became the master copy. It is also possible that the king was not consulted for his opinion on the contents of some royal inscriptions, or that archival copies of some royal inscriptions were not kept. Thus, I reiterate that this outline is tentative, that it may not be applicable in all or any of its parts to some Neo-Assyrian royal inscriptions, and that, even if this process is correct, it is likely simplistic and too linear. Nonetheless, I propose the outline because, as I have argued, there is some evidence to suggest these stages, and because it is a useful heuristic for the purposes of this dissertation.

Chapter Five:

The I Recension of the Standard Inscription and the Existence of Intermediate Copies

5.1. Introduction

The preceding chapter used evidence mainly from the Neo-Assyrian letter collection and from Neo-Assyrian royal inscriptions on clay tablets to attempt to reconstruct the process of production of master copies of Neo-Assyrian royal inscriptions. I argued that the master copy was produced through the agency of both *ummânû* and king, if necessary, in successive drafts, as the text was edited toward a final form. The text was then transferred from the master copy to its intended medium. This model is especially appropriate in instances in which the composition was reproduced in multiple manuscripts. The present chapter attempts to build on these arguments using the evidence of production of a sub-set of manuscripts of the Standard Inscription of Ashurnasirpal II. This sub-set of manuscripts is unified by a text-form of the Standard Inscription which I call the I Recension, since the manuscripts with a known primary context which bear this recension are from Room I of the Northwest Palace. I will argue that the I Recension originated in an archetype, the I Recension master copy, the text of which was transmitted to at least three, probably more, intermediate copies; the texts of these intermediate copies were, in turn, transmitted to the extant manuscripts of the I Recension.

The manuscripts of the Standard Inscription are the only direct evidence of their production now available to us. There is no ancient manual describing how the manuscripts of the Standard Inscription were produced, nor do we possess any exemplar of these manuscripts. This

process of production has to be inferred from the evidence of the manuscripts themselves. This chapter will use textual variation in the extant manuscripts of the Standard Inscription to both distinguish the manuscripts of the I Recension, and reconstruct their transmission history, so far as this is possible. I will attempt to form a model of the transmission history of the I Recension on the basis of the variants found in the extant manuscripts.

In order to do this, it is necessary to define a methodology. Building a model of the transmission history of a composition, called a stemma, is one component of traditional textual criticism. In the Lachmannian model of textual criticism, represented in P. Maas' well-known work, "The business of textual criticism is to produce a text as close as possible to the original . . ." ⁴⁷⁰ Thus, Maas' method proceeds in three steps: *recensio*, in which one attempts to determine "what *must* or *may* be regarded as transmitted," which includes establishing genealogical relationships between manuscripts, if possible, represented in a stemma; *examinatio*, in which one reconstructs the original text on the basis of the traditions represented in the stemma; and *divinatio*, in which the readings of the original are conjectured, if those original readings cannot be found in the extant manuscripts. ⁴⁷¹ Maas' goal of reconstructing the author's original text has been rightly criticized, and will not be our purpose here. ⁴⁷² Nonetheless, Maas' logic for *recensio* - using variation to reconstruct relationships between manuscripts - which is stated clearly in his book, is a valuable starting point for us.

In *recensio*, the genealogical relationships between manuscripts are established by using errors (changes from the readings in the original) shared by manuscripts to reconstruct relation-

⁴⁷⁰Maas 1958, 1. Cf. the summary of the main components of "Lachmann's method" in Timpanaro 2005, 115-6.

⁴⁷¹Maas 1958, 1.

⁴⁷²Zumthor 1992; Cerquiglini 1999.

ships between the manuscripts.⁴⁷³ A reconstructed exemplar from which manuscripts descend is called a hyparchetype, and, if the stemma is to be completed, these are ultimately thought to go back to a single archetype, “the exemplar from which the first split (in the tradition) originated.”⁴⁷⁴ Maas provided a set of axioms for determining relationships between manuscripts on the basis of the variants shared between them, which, if possible, will result in a stemma:

1. “If a witness, J, exhibits all the errors of another surviving witness, F, and in addition at least one error of its own (‘peculiar error’), then J must be assumed to derive from F.”
2. “If two witnesses, G and H, show peculiar errors in common as against all the other witnesses, and in addition each shows at least one peculiar error of its own, then both must derive from a common exemplar ϵ , from which the remaining witnesses are not derived.”
3. “If three or more witnesses ABC(D) show peculiar errors in common as against all the rest, and in addition each of the three or more shows peculiar errors of its own, but we never find two of the three (or more) showing common peculiar errors as against the third (or the others), then ABC(D) must, independently of each other, derive from a common source β .”⁴⁷⁵

These axioms assume, however, the absence of contamination, i.e., when a scribe produces a copy using more than one exemplar. According to Maas, contamination is apparent when

the contaminated witness on the one hand fails to show the peculiar errors of its exemplar (having corrected them from another source), and on the other hand *does* exhibit peculiar errors of exemplars on which he does not in the main depend. For instance, suppose there are three witnesses β , γ , and K. If an error is shared sometimes between β and γ

⁴⁷³“... it is assumed . . . that each scribe consciously or unconsciously deviates from his exemplar, i.e. makes ‘peculiar errors’” (Maas 1958, 3).

⁴⁷⁴Maas 1958, 2 (parentheses mine).

⁴⁷⁵Maas 1958, §8a-c; cf. the similar reasoning in West 1973, 32-3.

against K, sometimes between K and β against γ , and sometimes between K and γ against β , then β , γ , and K are contaminated with each other . . .⁴⁷⁶

For Maas, if this phenomenon occurs, his process of reconstructing the author's original "is greatly hindered, if not made impossible."⁴⁷⁷ Thus, as M. L. West, in his manual of textual criticism has put it, the whole system functions on the basis of the postulate, "In the absence of contamination, each copy will contain the same errors that were in the exemplar from which it was made, minus those that the scribe has seen and corrected, plus some additional ones (unless, perhaps, the text is very short)."⁴⁷⁸

So far as they go, these axioms are probably true. However, as B. J. P. Salemans has observed, "It is unclear how it can be determined that a variant is an (unoriginal) error. The Lachmannian method of determining errors was based upon subjective judgements of variants beyond scientific control."⁴⁷⁹ For example, in Maas' first axiom, how should it be determined that J derives from F and not F from J? The only way to determine this would be to know that the variant in J is unoriginal and the reading in the same place in F is original. But how can one know what was in the original? West makes this explicit in his example of reconstructing genealogical relationships when he states, "it is important to realize that what is significant for this purpose is not agreement in true readings inherited from more ancient tradition, but agreement in readings of secondary origin, viz. corruptions and emendations, provided that they are not such as might have been produced by two scribes independently."⁴⁸⁰ The ambiguity of the determination of original and secondary readings is especially evident in the *examinatio* stage, in which one must

⁴⁷⁶Maas 1958, §10.

⁴⁷⁷Maas 1958, §10; cf. West's statement that our ability to succeed in reconstructing manuscript relations "will succeed approximately in proportion to the freedom of the tradition from contamination" (West 1973, 31).

⁴⁷⁸West 1973, 32.

⁴⁷⁹Salemans 2000, 5.

⁴⁸⁰West 1973, 32.

determine whether the traditions isolated during *recensio* are “(1) the best conceivable, or (2) as good as other conceivable traditions, or (3) worse than another conceivable tradition but at all events tolerable, or (4) intolerable.”⁴⁸¹ As Maas admits, “There is, of course, no absolute standard of good or bad to guide us here; in judging matters of form we must go by the style of the work, in matters of content by the author’s presumable knowledge or point of view.”⁴⁸² West gives guidelines for determining original readings along similar lines.⁴⁸³

Another problem with Maas’ axioms is contamination of the manuscript tradition. West criticized Maas for treating contamination “as a regrettable deviation about which nothing can be done, instead of as a normal state of affairs.”⁴⁸⁴ Indeed, as S. Timpanaro observed, “all traditions . . . are more or less contaminated, and . . . richer traditions as a rule are more contaminated . . .”⁴⁸⁵ Moreover, Maas’ treatment of contamination is simplistic. Indeed, there are many types of possible disturbance in our ability to detect the contours of transmission of a composition. Salemans refers to these disturbances as types of parallelism, and defines the notion as “the phenomenon that the same variants show up in text versions spontaneously or by accident, while these text versions do not have a common ancestral text.”⁴⁸⁶ While contamination is certainly one type of disturbance to our ability to reconstruct genealogical relationships, several types of parallelism exist, and arise from various psychological states of the scribe. For example, we may speak of changes which were likely quite intentional for the scribe, such as diachronic parallelism, in which out-of-date words are replaced by new words, sometimes independently in separate manu-

⁴⁸¹Maas 1958, §14.

⁴⁸²Maas 1958, §14.

⁴⁸³West 1973, 48.

⁴⁸⁴West 1973, 5.

⁴⁸⁵Timpanaro 2005, 168.

⁴⁸⁶Salemans 2000, 67.

scripts.⁴⁸⁷ On the other hand regional parallelism, changes introduced because of regional differences in the scribe's dialect, or idiolectic parallelism, changes introduced because of the scribe's linguistic preferences or habits, may have been introduced unintentionally. These types of parallelism were also subject to being introduced independently into manuscripts that were not genealogically related.⁴⁸⁸

These criticisms of the text-critical tradition of Maas notwithstanding, stemmatological studies continue to be published.⁴⁸⁹ While these studies build on the Lachmannian method outlined by Maas and West, various efforts are made to overcome the critiques of the method. In order to minimize the effects of subjectivity in detecting original variants, stemmas are usually constructed in two general stages. First, a chain of relationships between manuscripts is established on the basis of variants shared between these manuscripts. At this stage, the existence of relationships between manuscripts is discovered, but judgements about original readings are not yet made. Second, this chain is oriented into a stemma on the basis of shared variants that are judged to be original to the archetype. It is at this stage that one must determine which manuscripts descended from which, on the basis of judgements about which readings are more likely to be secondary or original.⁴⁹⁰ While efforts are made to jettison the traditional prejudgements implied in a term like "error" (replaced with "variation"), variants are defined according to their place of variation. Thus, at a given place of variation, one (set of) manuscript(s) may have one reading, while another (set of) manuscript(s) has another.⁴⁹¹ Certainly all of this has improved

⁴⁸⁷Salemans 2000, 70.

⁴⁸⁸Salemans 2000, 69-70.

⁴⁸⁹For example, see Salemans 2000 and the articles in van Reenen & van Mulken, eds. 1996 and in van Reenan et al, eds. 2004.

⁴⁹⁰Cf. Salemans 2000, §2.4.4-5. These two stages are a simplification of the three-stage method referred to in van Reenen & van Mulken 1996, ix and assessed in Uthemann 1996.

⁴⁹¹Salemans 2000, §2.4.2.

the methods of constructing a stemma, but it seems that it is impossible to entirely exclude the need for the philologist's judgement about the significance of a variant for genealogical relationships.⁴⁹²

In order to avoid the dangers of contamination and parallelism, Salemans attempts to define features of variants that indicate genealogical relationships.⁴⁹³ However, his work has been critiqued on the grounds that his method for ruling out non-genealogical variants does not in fact rule out all parallelistic variants when it is applied to real traditions and, on the other hand, on the grounds that it excludes genealogically significant variants.⁴⁹⁴ Other attempts to distinguish between genealogical and non-genealogical variants, or to weigh variants for their usefulness for creating a stemma, have only shown that the question is extremely complex, and there is likely no hope of completely ruling out all variations produced through contamination or parallelism.⁴⁹⁵

Two recent Assyriological treatments of textual criticism of cuneiform texts have built on these evaluations of traditional textual criticism, and offer a way forward for our study.⁴⁹⁶ M. Worthington, in his *Principles of Akkadian Textual Criticism*, suggests a guideline by which genealogically diagnostic variants may be determined: “. . . if a feature shared by multiple manuscripts is unlikely to have arisen independently on them, then it is suggestive of genealogical relations between them.”⁴⁹⁷ In particular, he asserts, “When a genealogically diagnostic anomaly is

⁴⁹²Uthemann 1996, 252, who observes, “Nonetheless, when applying the method, or as the Lachmannian would say, when one attempts to discover the families of ‘Variententräger’ and, afterwards, the hyparchetypi and the archetypus or perhaps the archetypi, *and* if one accepts the necessity of evaluation, it is not possible to establish the actual deep and underlying structure(s) without a so-called hermeneutical circle. For in evaluating a single reading, the consequences for the whole deep structure must be anticipated, both for the deep structure itself as well as for the orientation.”

⁴⁹³Salemans 2000, §3.2.

⁴⁹⁴Schmid 2004.

⁴⁹⁵Cf. van Reenen & Schøsler 1996; Schøsler 2004; Spencer et al 2004.

⁴⁹⁶Delnero 2012b, esp. pp. 6-11; Worthington 2012, esp. §2.4.

⁴⁹⁷Worthington 2012, 70-1.

an error (more particularly: an error recognisable as such without consultation of additional sources), its occurrence on multiple manuscripts can be of particular interest, as it suggests that it survived multiple steps in transmission without being corrected by transmitters.”⁴⁹⁸ Noting the complexities of parallelism, he concludes that “*combinations* of anomalies are stronger evidence than isolated occurrences.”⁴⁹⁹

P. Delnero, in his *The Textual Criticism of Sumerian Literature*, after reviewing other studies of source relations between manuscripts of Sumerian literary compositions, argues that what is significant for identifying source relationships between manuscripts is not so much the type of variant shared between manuscripts, but the quantity of variants, regardless of how minor they appear to be: “Variants common to such sources may also be minor, or occur in isolation in other sources, but when they are attested consistently in one group of sources and not in other duplicates, they are equally likely to be indicative of source relationship.”⁵⁰⁰ The manuscripts of Sumerian literary compositions which form the basis of Delnero’s study are scribal exercises copied from memory, and bear evidence of both variants transferred from a model text and variants produced by the idiosyncrasies of scribes. Variants transferred from a model text by the same scribe or group of scribes are identified by patterns of occurrence in multiple manuscripts. Delnero thus provides three criteria for identifying manuscripts which were likely produced by the same scribe or group of scribes:

- 1) The sources share a significant number of variants that are not attested in other sources.
- 2) The sources come either from the same city or provenience within the city, or they contain colophons indicating that they were written by the same scribe or group of scribes.

⁴⁹⁸ Worthington 2012, 71.

⁴⁹⁹ Worthington 2012, 74.

⁵⁰⁰ Delnero 2012b, 109.

3) The same types of variants recur consistently throughout the sources.⁵⁰¹

While the data-sets and approaches of Worthington and Delnero are different, what is of greatest significance to us here is the fact that they both rely upon (among other things) consistent patterns or combinations of variants, shared by multiple manuscripts, to argue that those manuscripts have a common source.

Building on the results of these studies, the remainder of this chapter will consist in an attempt to reconstruct, as far as is possible, the genealogical relationships between the manuscripts of the I Recension of the Standard Inscription. The chief means of reconstruction will be patterns of multiple variants appearing consistently in multiple manuscripts. That is, manuscripts will be grouped together, and assumed to have a common source, on the basis of multiple shared variants which consistently occur in the manuscripts. This can take the form of 1) a set of variants unique to a group of two or more manuscripts, which I will refer to as Type 1 variants, and/or 2) a set of variants *in a combination* that is unique to a group of two or more manuscripts, which I will call Type 2 variants. Thus, this study determines whether manuscripts descended from a common source by means of unique combinations of shared variants, whether the variants themselves are unique to the group of manuscripts, or the *combination* of variants is unique to the group of manuscripts. The more such shared variants there are, the more likely the combination of variants is indicative of a shared source. I call such combinations of variants variant profiles.

As was implied above, the presence of contamination and/or parallelism in these manuscripts is all but certain, particularly since the manuscripts of the Standard Inscription are so numerous. For any given place of variation, there are well over one hundred manuscripts of the

⁵⁰¹Delnero 2012b, 110.

Standard Inscription in my score. While this increases the likelihood that contamination and parallelism may have occurred for any given variant, it also increases the likelihood that genealogical relationships posited on the basis of multiple variants shared among multiple manuscripts are real. In the case of parallelism, although some types of shared variants are probably of greater interest than others for identifying shared sources (e.g., shared errors or shared substitutions of content), it is not always easy to determine whether a variant arose independently, given how little we know about, e.g., constraints on the creativity of scribes who were copying royal inscriptions in the ninth century. It is for this reason that the identification of a group of manuscripts which descend from a common source is based on unique *combinations* of variants or variant profiles. While one or two variants in a variant profile may have been produced through parallelism, it is unlikely that several variants in a variant profile were produced consistently through parallelism in multiple copies. In the case of contamination, it is assumed that, if a scribe used two different exemplars to copy his manuscripts, producing manuscripts which contain variants from both exemplars, such a scenario would only be detectable by us if the scribe did not systematically use the same variants from each exemplar consistently in all of the manuscripts copied from those exemplars. Thus, shared variant profiles indicate at the very least a common, abstract text chosen by the scribe, if not a single, physical, common exemplar.

For the purpose of isolating combinations of shared variants, all shared variants in the Standard Inscription were tabulated, and the manuscripts which contain them listed. In addition, manuscripts which are broken at the point where the variant would occur were listed, since the absence of a variant from a manuscript because it is broken does not mean that it was absent originally. Moreover, I have listed the manuscripts in which the inscription ends before the end of the composition, and hence the place where the variant would have been was never written.

Again, the absence of a variant in such a manuscript does not mean that it was absent in its exemplar. All of these data are presented in Appendix 2. On the basis of these data, it is possible to distinguish a group of twenty manuscripts which share the text of the I Recension of the Standard Inscription. This chapter will argue that this group of twenty manuscripts of the Standard Inscription were descended from a group of exemplars, the intermediate copies, all of which derive ultimately from a common archetype of the I Recension, the master copy from which the manuscripts of the I Recension ultimately derive.

5.2. Describing the I Recension

5.2.1. The Variant Profile of the I Recension

When one tabulates the shared variants which occur in the manuscripts of the Standard Inscription, it becomes clear that there are twenty manuscripts which, when sufficiently preserved, share two important combinations of variants: a combination of Type 1 variants and a combination of Type 2 variants.⁵⁰² The manuscripts of the I Recension are distinguished first of all by a combination of six Type 1 variants. These variants are:

1. GAL-*ti* for GAL-*te*, Line 8
2. EN KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants) for *a-di* ^{kur}Ú-*ra-ar-í*, Line 9
3. *e-ber-ta-an* for *e-ber-tan*, Line 9
4. *ki-šit-ti* for KUR-*ti*, Line 15
5. *gim-ri-šú* for *gim-ri-šá*, Line 16
6. ^{kur}É-A-*di-ni šá* ^{kur}Ĥat-*ti* for ^{kur}É-A-*di-ni u* ^{kur}Ĥat-*te*, Line 16

Eight of these manuscripts are fully preserved, and all of the above variants are visible in them: I-12, I-13, I-25, I-30, AO 19856, M-niche, O.274, and O.277. In addition to these manuscripts,

⁵⁰²The shared variants of these twenty manuscripts are cataloged in Appendix 1, corresponding to the organization of this chapter, along with comments on each variant.

which contain all of the Type 1 variants of the I Recension variant profile, twelve other manuscripts are broken for one or more of these variants. That is to say, these variants are only missing in these twelve manuscripts where they are broken. These manuscripts, along with their states of preservation, are as follows:

1. I-3: Only lines 1-2 and 21-22 are preserved in this manuscript today, but variants from the remainder of the manuscript are listed in Layard's Ms A. However, Layard did not list every variant. Since our knowledge of the variants from unpreserved portions of the manuscript depends upon whether Layard chose to list the variants, we cannot always know whether a variant is present. According to Layard, this manuscript preserved variants 2, 3, 4, 5, and 6 from the list above.
2. I-4: Only lines 1-7 and 21-22 are preserved in this manuscript today, but variants from the remainder of the manuscript are listed in Layard's Ms A. It should be born in mind that Layard did not list every variant. According to Layard, this manuscript preserved variants 2, 3, 4, 5, and 6 from the list above.
3. I-7: While (parts of) lines 1-22 are preserved in this manuscript, the upper left quadrant of the inscription is missing. The manuscript preserves variants 2 and 3 from the list above.
4. 2.A(a).SVII: This is a fragment from the center of a stone slab, and only the middle parts of lines 9-13 are preserved. It contains only variant 2 from the list above.
5. Aleppo 1: This is a late 19th century type-set "copy" of a rather fragmentary inscription containing parts of lines 2-12. It contains only variant 3 from the list above.

6. Aleppo 2: This is a late 19th century type-set “copy” of a rather fragmentary inscription containing parts of lines 1-22. It contains variants 3, 4, 5, and 6 from the list above.
7. Ash L. 109.1: Parts of lines 8-22 are preserved in this manuscript today; the top and left side are broken off, so lines 1-7 and the beginnings of the preserved lines are missing. This manuscript was likely a paving stone or threshold. The manuscript contains variants 1, 2, 4, and 5 from the list above.
8. HMA: This manuscript is missing its left side, so that the beginnings of the lines are not preserved. Parts of lines 1-22 are preserved, which contain only variant 1 from the list above.
9. LA 71.73.1b: The right side and bottom of this manuscript are broken off, and the beginnings of lines 1-21 of the Standard Inscription are preserved. The manuscript contains variants 3, 4, 5, and 6 from the list above.
10. LBAF: Parts of lines 1-19 are preserved in this manuscript; it comprises the upper left corner and the right side of a stone slab, possibly a paving stone or threshold. The manuscript contains variants 1, 2, 3, 5, and 6 from the list above.
11. Lyon 531: The top, bottom, and left side of this stone slab are broken off, leaving parts of lines 2-21 preserved. It is possible that this was a central register from a three-register relief. Variants 1 and 2 from the list above are preserved.
12. SF 3972: This is a central fragment from a stone slab, containing the central parts of lines 8-20 of the Standard Inscription. The manuscript contains only variant 2 from the list above.

This brings the total to twenty extant manuscripts of the I Recension. The distribution of Type 1 variants among these manuscripts is as follows:⁵⁰³

Table 5.1. Distribution of Type 1 variants in the manuscripts of the I Recension

Manuscripts Containing the Entire Standard Inscription	Variants Preserved
I-12	all
I-13	all
I-25	all
I-30	all
AO 19856	all
M-niche	all
O.274	all
O.277	all
Manuscripts Containing Only Part of the Standard Inscription⁵⁰⁵	Variants Preserved⁵⁰⁴
I-3 (1-2[,]21-22)	[1], 2, 3, 4, 5, 6
I-4 (1-7[,]21-22)	[1], 2, 3, 4, 5, 6
I-7 (parts of 1-22)	[1], 2, 3, [4, 5, 6]
2.A(a).SVII (]9-13[)	[1], 2, [3, 4, 5, 6]
Aleppo 1 (]2-12[)	[1, 2], 3, [4, 5, 6]
Aleppo 2 (1-22[)	[1, 2], 3, 4, 5, 6
Ash L. 109.1 (]8-22)	1, 2, [3], 4, 5, [6]
HMA (]1-22)	1, [2, 3, 4, 5, 6]
LA 71.73.1b (1-21[)	[1, 2], 3, 4, 5, 6
LBAF (1-19)	1, 2, 3, [4], 5, 6
Lyon 531 (]2-21[)	1, 2, [3, 4, 5, 6]
SF 3972 (]8-20[)	[1], 2, [3, 4, 5, 6]

To reiterate my point, these twenty manuscripts, when sufficiently preserved, share a variant profile which includes six Type 1 variants, i.e., variants which do not appear in any other manu-

⁵⁰³Variants for which the manuscripts are broken are in brackets, [. . .]. In the cases of I-3 and I-4, not only is the state of the manuscripts today such that the points at which the variants in brackets are broken, but also Layard does not cite these variants in his Ms A. However, Layard did not record all variants in his notes, so the absence of the variant in Ms A does not imply the absence of the variant in the manuscript.

⁵⁰⁴Numbers in square brackets are not preserved in the associated manuscript.

⁵⁰⁵Cf. the discussions of these manuscripts above for their states of preservation. The lines preserved are indicated after the manuscript siglum; a square bracket indicates that the lines after [or before] are not preserved. It should be kept in mind that only parts of any line indicated may be preserved; thus, e.g. I-7 contains parts of lines 1-22, not the whole composition. Manuscripts may contain only part of the Standard Inscription because 1) they are broken for much of the composition or 2) the manuscript did not contain the entire composition originally.

scripts of the Standard Inscription. Of course, some of these manuscripts, because they are broken, are missing one or more of these variants. While it is possible that one or more of these variants were actually missing in these manuscripts originally, it should be emphasized 1) that this exact combination of variants occurs in eight well-preserved manuscripts, three other manuscripts contain five of the six variants, and three further manuscripts contain four of the six variants; and 2) that any given place of variation in my score is attested in more than one hundred manuscripts, which highlights the uniqueness of this combination of variants in these manuscripts.

In addition to the six Type 1 variants in I Recension manuscripts, there are fifteen Type 2 variants shared by all sufficiently preserved I Recension manuscripts. While all of these variants occur in other manuscripts in different combinations, only the manuscripts of the I Recension contain *this combination* of these variants. The fifteen Type 2 variants of the I Recension variant profile are:

- a. *dan-nu* for *dan-ni*, Line 1
- b. Extended Set of Epithets for Adad-nārārī II, Line 2
- c. (MAN) *šá ina* ^{gis}TUKUL-ti DINGIR.MEŠ GAL.MEŠ, Line 4
- d. *e-ber-ta-an* for *e-ber-tan*, Line 8
- e. EN for *a-di*, Line 9, First Instance
- f. EN for *a-di*, Line 9, Second Instance
- g. TA ^{uru}DU₆-šá-Za-ab-da-ni u ^{uru}DU₆-šá-Ab-ta-ni for TA ^{uru}DU₆-šá-Ab-ta-a-ni *a-di* ^{uru}DU₆-šá-Za-ab-da-ni, Line 10
- h. ^{uru}Ba-bi-te for ^{kur}Ba-bi-te, Line 11
- i. ^{id}Pu-rat-te for ^{id}A.RAD, Line 16
- j. ^{kur}Hat-ti for ^{kur}Hat-te, Line 16
- k. ^PLi-bur-na for ^PLu-bar-na, Line 17
- l. DU₆ *la-be-ru ú-na-ki-ir* for DU₆ *la-be-ru lu ú-na-ki-ir*, Line 17
- m. *ú-na-kir₇* for *ú-na-ki-ir*, Line 17
- n. ZABAR for ZABAR.MEŠ, Line 20
- o. Omission of AN.BAR.MEŠ, Line 21

The distribution of these variants among the manuscripts of the I Recension is as follows:⁵⁰⁶

Table 5.2. Distribution of Type 2 variants in the manuscripts of the I Recension

Manuscripts Containing the Entire Standard Inscription	Variants Preserved
I-12	[a], b, c, d, e, f, g, h, i, j, k, l, m, n, o
I-13	all
I-25	all
I-30	all
AO 19856	all
M-niche	a, b, {c}, ⁵⁰⁷ d, e, f, g, h, i, j, k, l, m, n, o
O.274	all
O.277	all
Manuscripts Containing Only Part of the Standard Inscription⁵⁰⁸	Variants Preserved
I-3 (1-2[,]21-22)	{a}, ⁵⁰⁹ b, [c], d, [e, f], g, h, i, j, k, l, m, [n], o
I-4 (1-7[,]21-22)	a, b, [c], d, [e, f], g, h, i, j, k, l, m, [n], o
I-7 (parts of 1-22)	[a, b, c, d], e, [f], g, h, i, [j], k, l, m, n, [o]
2.A(a).SVII (]9-13[)	[a, b, c, d], e, [f, g, h, i, j, k, l, m, n, o]
Aleppo 1 (]2-12[)	[a, b, c], d, [e], f, g, h, [i, j, k, l, m, n, o]
Aleppo 2 (1-22[)	a, b, [c], d, [e, f, g, h, i], j, k, [l, m, n, o]
Ash L. 109.1 (]8-22)	[a, b, c, d], e, [f, g, h], i, [j], k, [l], m, n, [o]
HMA (]1-22)	a, b, [c, d, e], f, g, h, [i, j], k, [l, m, n, o]
LA 71.73.1b (1-21[)	a, b, [c, d, e], f, g, [h, i], j, k, [l, m], n, [o]
LBAF (1-19)	a, b, c, d, e, [f], g, h, [i], j, [k, l, m, n, o]
Lyon 531 (]2-21[)	[a, b], c, d, e, [f], g, h, i, [j, k], l, m, [n, o]
SF 3972 (]8-20[)	none

⁵⁰⁶ Variants for which the manuscripts are broken are in square brackets, [. . .], while in instances of unusual phenomena at the place of variation, the variant siglum is placed in curly brackets { . . . } and an explanatory footnote is added. In the cases of I-3 and I-4, not only is the state of the manuscripts today such that the points at which the variants in brackets are broken, but also Layard does not cite these variants in his Ms A. However, Layard did not record all variants in his notes, so the absence of the variant in Ms A does not imply the absence of the variant in the manuscript.

⁵⁰⁷ It is not certain from the photograph available to me that variant c occurs in this manuscript, i.e., that the MAN sign is missing. It is certainly not visible on the photograph, but it is possible that it is there and the quality of the photograph obscures it.

⁵⁰⁸ Cf. the discussions of these manuscripts above for their states of preservation. The lines preserved are indicated after the manuscript siglum; a square bracket indicates that the lines after [or before] are not preserved. It should be kept in mind that only parts of any line indicated may be preserved; thus, e.g. I-7 contains parts of lines 1-22, not the whole composition. Manuscripts may contain only part of the Standard Inscription because 1) they are broken for much of the composition or 2) the manuscript did not contain the entire composition originally.

⁵⁰⁹ For variant a, I-3 has *dan*{-nu}.

While these variants do occur in other manuscripts of the Standard Inscription, they never occur *in this combination* in any of those manuscripts. Since these variants occur in many manuscripts of the Standard Inscription, I refer the reader to either Appendix 1 or Appendix 2 for their distribution. However, to illustrate the distribution of these variants in manuscripts other than those of the I Recension, it is sufficient to compare only the manuscripts in which these variants are most common outside of the manuscripts of the I Recension:

Table 5.3. Distribution of Type 2 variants of the I Recension in non-I Recension manuscripts with the most Type 2 variants of the I Recension

Manuscripts Containing the Entire Standard Inscription	Variants Preserved⁵¹⁰
Y-10	a, ⟨b, c, d, e, f⟩, g, h, ⟨i, j, k, l⟩, [m], ⟨n, o⟩
Manuscripts Containing Only Part of the Standard Inscription⁵¹¹	Variants Preserved
B-5 (1[,]22[⁵¹²])	a, ⟨b, c, d, e⟩, [f], g, [h, i], j, k, [l, m, n, o]
B-28 (1-21[⁵¹³])	[a, b, c, d, e, f], g, [h, i], j, {k}, [l, m, n], o
Y-11 (1-21)	⟨a⟩, b, ⟨c, d, e, f⟩, g, h, ⟨i, j, k, l, m, n⟩, [o]
Y-39 (1-20)	a, b, ⟨c, d, e, f⟩, g, h, ⟨i, j, k, l, m⟩, [n, o]

All of these manuscripts contain three or four of the fifteen Type 2 variants of the I Recension; none of the more than two hundred other manuscripts of the Standard Inscription represented in the score contain any more than two of these fifteen variants.

While these variants are not unique to the manuscripts of the I Recension, the fact that they always occur in sufficiently preserved I Recension manuscripts suggests that they are part of

⁵¹⁰Variants which are lacking from the manuscript are in angle brackets, ⟨. . .⟩. Variants for which the manuscripts are broken are in square brackets, [. . .], while in instances of unusual phenomena at the place of variation, the variant siglum is placed in curly brackets, { . . . }, and an explanatory footnote is added.

⁵¹¹The lines preserved are indicated after the manuscript siglum; a square bracket indicates that the lines after [or before] are not preserved. It should be kept in mind that only parts of any line indicated may be preserved. Manuscripts may contain only part of the Standard Inscription because 1) they are broken for much of the composition or 2) the manuscript did not contain the entire composition originally.

⁵¹²The entire text of this manuscript is available in Layard's copy in his Ms A; lines preserved indicates today's state of preservation of this manuscript.

⁵¹³B-28 has ^p*Lu-bur-na*, a combination of the readings in the remainder of Standard Inscription manuscripts.

the text of the I Recension. Although some other manuscripts of the Standard Inscription contain one to four of these variants, none contains all fifteen of these variants in *this combination*. The fact that the twenty manuscripts of the I Recension contain not only six Type 1 variants, but also fifteen Type 2 variants, strongly suggests that the twenty manuscripts of the I Recension descended from a common source, which contained at least some of these readings.

It should be observed that the number of manuscripts containing these twenty-one variants, in the combination in which they occur, makes it very unlikely that these variants occurred by parallelism, at least in the final stage of transmission. It is possible that these variants could, in isolated cases, have been caused when scribes independently produced the same reading, in spite of what was on their exemplars, and so created the illusion of a genealogically significant variant. However, it is very unlikely that this occurred for the same twenty-one variants on twenty separate manuscripts. Nonetheless, it is likely, in my opinion, that parallelism did occur in isolated cases to produce some of the fifteen Type 2 variants in manuscripts other than those of the I Recension. For example, it is easy to see how a scribe could have made a mistake in copying an exemplar which contained MAN *ša ina* ^{giš}TUKUL-*ti* DINGIR.MEŠ GAL.MEŠ in line 4 of the Standard Inscription, accidentally omitting MAN, since it was probably not syntactically necessary in the context (i.e., variant c). Such phenomena may have caused the rather random occurrence of readings agreeing with the Type 2 variants of the I Recension in manuscripts which did not belong to the I Recension. Others of these readings may have been caused by the transmission of Type 2 variants of the I Recension to some manuscripts that did not belong to the I Recension (i.e., they did not contain the I Recension variant profile), in the course of the composition and transmission history of the Standard Inscription. Nonetheless, it should be remembered that the vast majority of the manuscripts of the Standard Inscription do not contain any

more than two of the Type 2 variants of the I Recension, and that the significance of the variant profile of the I Recension depends on the fact that it contains a unique combination of no less than twenty-one variants which consistently occur in twenty manuscripts, when they are sufficiently preserved. It is difficult to explain the shared variant profile of the I Recension as anything other than indicating a genealogical relationship between the twenty manuscripts containing the variant profile, i.e., they received these readings from some common ancestor text.

5.2.2. The Variant Profiles of Sub-Groups of Manuscripts of the I Recension

I have argued that the I Recension is contained in a unified group of twenty manuscripts, descended from a common source, on the basis of a shared variant profile consisting of six Type 1 variants as well as fifteen Type 2 variants. In addition to these variants shared by all sufficiently preserved I Recension manuscripts, there are other, both Type 1 and Type 2, variants which occur in sub-sets of I Recension manuscripts. These sub-groups are distinguished in the same way as the entire I Recension was distinguished: on the basis of shared variant profiles.

5.2.2.1. *The A Sub-Group (I-3, I-4, I-7, I-30, LA 71.73.1b, Lyon 531)*

Like the manuscripts of the I Recension, the manuscripts of the A Sub-Group contain both shared Type 1 variants - variants which only occur in all sufficiently preserved A Sub-Group manuscripts - and a unique shared combination of Type 2 variants. While some other manuscripts of the Standard Inscription contain some of these latter variants, only the A Sub-Group manuscripts contain *this combination* of shared variants. When sufficiently preserved, the manuscripts of the A Sub-Group share three Type 1 variants. They are:

1. GAR-*in* for *šá-kín*, Line 5

2. *bi-ra-a-te* ⟨šá⟩^{kur} *Kar-du-ni-áš*, Line 11
3. *ú-šar*⟨-riḥ-ši⟩ *si-kát*, Line 20

The distribution of these variants among the A Sub-Group manuscripts is as follows:

Table 5.4. Distribution of Type 1 variants in manuscripts of the A Sub-Group

Manuscripts Containing the Entire Standard Inscription	Variants Preserved
I-30	1, 2, 3
Manuscripts Containing Only Part of the Standard Inscription⁵¹⁵	Variants Preserved⁵¹⁴
I-3 (1-2[,]21-22)	1, [2, 3]
I-4 (1-7[,]21-22)	none
I-7 (1-22)	[1], 2, 3
LA 71.73.1b (1-21[])	[1], 2, [3]
Lyon 531 ([2-21[])	1, [2], 3

In addition to these Type 1 variants, there are eighteen Type 2 variants shared in the manuscripts of the A Sub-Group. These variants are:

- a. GAL for GAL-*e*, Line 1
- b. *tab-ra-a-te* for *tab-ra-te*, Line 3
- c. *na-bu* for *na-bu-ú*, Line 6
- d. *ana* for *a-na*, Line 6
- e. EN for *a-di*, Line 8, First Instance
- f. EN for *a-di*, Line 8, Second Instance
- g. GÌR.2-šú for GÌR.2.MEŠ-šú, Line 8
- h. EN for *a-di*, Line 9, First Instance
- i. EN for *a-di*, Line 9, Second Instance
- j. EN for *a-di*, Line 10, First Instance
- k. ^{uru}DU₆-šá-*Ab-ta-ni* for ^{uru}DU₆-šá-*Ab-ta-a-ni*, Line 10

⁵¹⁴Variants for which the manuscripts are broken are in square brackets, [. . .]. In all cases, the absence of these variants in a manuscript is because either the manuscript is broken at the point where the variant would occur or the variant is otherwise unavailable to me, as, for example, if Layard did not record it.

⁵¹⁵Cf. the discussions of these manuscripts above for their states of preservation. The lines preserved are indicated after the manuscript siglum; a square bracket indicates that the lines after [or before] are not preserved. It should be kept in mind that only parts of any line indicated may be preserved; thus, e.g. I-7 contains parts of lines 1-22, not the whole composition. Manuscripts may contain only part of the Standard Inscription because 1) they are broken for much of the composition or 2) the manuscript did not contain the entire composition originally.

- l. KUR.NI-RI-BI for KUR.NI-RIB, Line 11
- m. *u* {A.}AB.BA.MEŠ, Line 14
- n. A.AB.BA.MEŠ {šá} *ina*, Line 14
- o. EN for *a-di*, Line 14
- p. *-ia* for *-a*, Line 15, First Instance
- q. *a-na* for *ana*, Line 15
- r. ^{gis}*bu-uṭ-ni* ^{gis}*tar-pi-i* for ^{gis}*bu-uṭ-ni* *u* ^{gis}*tar-pi-i*, Line 18

The distribution of these variants among the A Sub-Group manuscripts is as follows:

Table 5.5. Distribution of Type 2 variants in manuscripts of the A Sub-Group

Manuscripts Containing the Entire Standard Inscription	Variants Preserved
I-30	all
Manuscripts Containing Only Part of the Standard Inscription ⁵¹⁷	Variants Preserved ⁵¹⁶
I-3 (1-2[,]21-22)	a, [b, c], d, [e, f, g, h, i, j], k, [l], m, n, [o, p], q, [r]
I-4 (1-7[,]21-22)	[a, b], c, d, [e, f, g, h, i, j], k, [l], m, n, [o, p, q], r
I-7 (1-22)	[a, b, c, d, e], f, g, h, [i], j, k, l, m, n, o, p, q, r
LA 71.73.1b (1-21[])	[a], b, c, [d, e], f, g, [h], i, [j], k, [l], m, n, [o, p, q, r]
Lyon 531 ([]2-21[])	[a, b, c], d, e, [f, g], h, [i], j, [k], l, [m, n], o, p, q, [r]

Thus, the variant profile of the A Sub-Group of I Recension manuscripts consists of 1) a combination of six Type 1 variants that are unique to the I Recension manuscripts, 2) a combination of fifteen Type 2 variants that is unique to the I Recension manuscripts, 3) a combination of three Type 1 variants that are unique to the A Sub-Group, and 4) a combination of eighteen Type

⁵¹⁶Variants for which the manuscripts are broken are in square brackets, [. . .]. In all cases, the absence of these variants in a manuscript is because either the manuscript is broken at the point where the variant would occur or the variant is otherwise unavailable to me, as, for example, if Layard did not record it.

⁵¹⁷Cf. the discussions of these manuscripts above for their states of preservation. The lines preserved are indicated after the manuscript siglum; a square bracket indicates that the lines after [or before] are not preserved. It should be kept in mind that only parts of any line indicated may be preserved; thus, e.g. I-7 contains parts of lines 1-22, not the whole composition. Manuscripts may contain only part of the Standard Inscription because 1) they are broken for much of the composition or 2) the manuscript did not contain the entire composition originally.

2 variants that is unique to the A Sub-Group. The manuscripts of the A Sub-Group share a unique variant profile of no less than forty-two variants. This accounts for all of the shared variants of all manuscripts of the A Sub-Group, except two: for the third instance of the first person singular pronominal suffix in line 6 and the only instance of this suffix in line 7 of the Standard Inscription, manuscript I-4 has the orthography *-ia*, whereas the majority of manuscripts, including the remainder of the I Recension manuscripts, has *-a*. On the one hand, since I-4 is not well-preserved, this deviation from the shared variant profile of the A Sub-Group may indicate that I-4 is not part of it. On the other hand, both *-ia* and *-a* were extremely common orthographies for the first person singular suffix, and this deviation may simply be the effect of a copyist's idiosyncrasy. Regardless, the high number and unique combination of shared variants among the manuscripts of the A Sub-Group strongly suggests that these manuscripts share a common ancestor.

5.2.2.2. The B Sub-Group (I-12, I-13)

The second sub-group to be considered is the B Sub-Group. When sufficiently preserved, the manuscripts of the B Sub-Group share a combination of three Type 1 variants. They are:

- a. ^{uru}*Kal-ḫi* for ^{uru}*Kal-ḫu*, Line 14
- b. ^{kur}*Li-bur-na* ^{kur}*Pa-ti-na-a-a* for ^P*Li-bur-na*/^P*Lu-bar-na* ^{kur}*Pa-ti-na-a-a*, Line 17
- c. *ú-šar-riḫ-MEŠ* for *ú-šar-riḫ-ši*, Line 20

All three of these variants are preserved in both I-12 and I-13.

In addition to these variants, there is a combination of fifteen Type 2 variants which are shared among the manuscripts of the B Sub-Group. These variants are:

- a. ^dNIN.URTA for ^dMAŠ, Divine Name Ninurta Outside of a Personal Name, Line 1
- b. *tab-ra-a-te* for *tab-ra-te*, Line 3
- c. *i-šú-ú* for TUKU-*ú*, Line 3
- d. ŠÚ instead of ŠU for the Syllable /šu/, Line 3, Third Instance

- e. KUR.NI-IR-BE for KUR.NI-RIB, Line 7
- f. EN for *a-di*, Line 8, Second Instance
- g. EN for *a-di*, Line 9, First Instance
- h. EN for *a-di*, Line 9, Second Instance
- i. ^{uru}DU₆-šá-*Ab-ta-ni* for ^{uru}DU₆-šá-*Ab-ta-a-ni*, Line 10
- j. Û instead of U for the conjunction *u*, Line 10
- k. KUR.NI-RI-BE for KUR.NI-RIB, Line 11
- l. *ú-pu-uš* for *ú-pu-šú*, Line 12
- m. EN for *a-di*, Line 14
- n. *-ia* for *-a*, Line 15, First Instance
- o. ^{giš}*bu-uṭ-ni* ^{giš}*tar-pi-i* for ^{giš}*bu-uṭ-ni* *u* ^{giš}*tar-pi-i*, Line 18

The distribution of these variants between the B Sub-Group manuscripts is as follows:

Table 5.6. Distribution of Type 2 variants in manuscripts of the B Sub-Group

Manuscripts Containing the Entire Standard Inscription	Variants Preserved ⁵¹⁸
I-12	a, b, c, d, e, f, g, h, i, j, k, l, [m], n, o
I-13	all

Thus, the variant profile of the B Sub-Group of I Recension manuscripts consists of 1) the combination of six Type 1 variants that are unique to the I Recension manuscripts, 2) the combination of fifteen Type 2 variants that is unique to the I Recension manuscripts, 3) the combination of three Type 1 variants that are unique to the B Sub-Group, and 4) the combination of fifteen Type 2 variants that is unique to the B Sub-Group. Thus, the manuscripts of the B Sub-Group share a unique variant profile of thirty-nine variants. This accounts for all of the shared variants of both manuscripts of the B Sub-Group, except one: for the second instance of the preposition *ana* in line 19, manuscript I-13 has the orthography *ana* (DIŠ), while the majority of manuscripts, including I-12, have *a-na*. Since both of these ways of writing the preposition were extremely

⁵¹⁸ Variants for which the manuscripts are broken are in square brackets, [. . .].

common in Neo-Assyrian orthography,⁵¹⁹ it is likely that this was simply a copyist's idiosyncrasy. The fact that these two manuscripts otherwise share thirty-nine variants strongly weighs in favor of them having a common source.

5.2.2.3. The C Sub-Group (*M-niche*, O.277)

The manuscripts of the C Sub-Group do not contain any Type 1 shared variants. Rather, this sub-group is distinguished on the basis of a combination of twenty-six Type 2 variants. That is, while these variants do occur in other manuscripts, they do not occur *in this combination* in those manuscripts. These variants are:

- a. ^dNIN.UR for ^dMAŠ, Divine Name Ninurta Outside of a Personal Name, Line 1
- b. Û instead of U for the conjunction *u*, Line 1, First Instance
- c. GAL for GAL-*e*, Line 1
- d. *i-šu-ú* for TUKU-*ú*, Line 2
- e. *tab-ra-a-te* for *tab-ra-te*, Line 3
- f. ÉRIN.ḪI.A.MEŠ-*at* for ÉRIN.ḪI.A.MEŠ, Line 6
- g. -*ia* for -*a*, Line 7
- h. KUR{.KUR} *Na-i-ri*, Line 7
- i. ^{id}IDIGNA instead of ^{id}ḪAL.ḪAL for *Idiqlat*, Line 8
- j. EN for *a-di*, Line 8, First Instance
- k. EN for *a-di*, Line 8, Second Instance
- l. GÌR.2-šú for GÌR.2.MEŠ-šú, Line 8
- m. EN for *a-di*, Line 9, First Instance
- n. EN for *a-di*, Line 9, Second Instance
- o. EN for *a-di*, Line 10, First Instance
- p. NI-RIB for KUR.NI-RIB, Line 11
- q. EN for *a-di*, Line 11
- r. ŠU instead of ŠÚ for the Syllable /šu/, Line 12, First Instance
- s. *ta-na-da-te* for *ta-na-da-a-te*, Line 13
- t. EN for *a-di*, Line 14

⁵¹⁹Hämeen-Anttila 2000, 68.

- u. -ia for -a, Line 15, First Instance
- v. i-na for ina, Line 17, Second Instance
- w. ^{giš}EREN-na for ^{giš}e-re-ni, Line 18
- x. ^{giš}bu-uṭ-ni ^{giš}tar-pi-ṽi for ^{giš}bu-uṭ-ni u ^{giš}tar-pi-ṽi, Line 18
- y. da-ra-te for da-ra-a-te, Line 19
- z. si-kàt for si-kát, Line 20

Both manuscripts of the C Sub-Group contain all twenty-six of these variants. Thus, the variant profile of the C Sub-Group of I Recension manuscripts consists of 1) the combination of six Type 1 variants that are unique to the I Recension manuscripts, 2) the combination of fifteen Type 2 variants that is unique to the I Recension manuscripts, and 3) the combination of twenty-six Type 2 variants that is unique to the C Sub-Group. The manuscripts of the C Sub-Group thus share a unique variant profile of forty-seven variants. This accounts for all of the shared variants of both manuscripts of the C Sub-Group. This combination of shared variants demonstrates that the manuscripts of the C Sub-Group probably have a shared ancestor.

5.2.2.4. *The Remainder of the Manuscripts of the I Recension*

The sub-groups of the I Recension that have been delineated thus far account for only half of the I Recension manuscripts. What, then, of the other ten manuscripts? In some cases, too little of the manuscripts are preserved to develop the variant profiles necessary to determine whether they belong in a sub-group. This certainly includes 2.A(a).SVII and SF 3972. The remainder of the manuscripts do not have a large majority of shared variants, the way Sub-Groups A-C do. While for those manuscripts, it was possible to account for all, or all but one or two, shared variants in all manuscripts, I have not been able to similarly account for the variants of I-25, Aleppo 1, Aleppo 2, AO 19856, Ash L. 109.1, O.274, HMA, and LBAF. Aside from the twenty-one variants shared by all sufficiently preserved I Recension manuscripts, these manu-

scripts occasionally share variants with one another, and occasionally share variants with one or more of Sub-Groups A-C. I will illustrate this using the three completely preserved manuscripts in this list - I-25, AO 19856, and O.274 - since it is clear which variants they actually contain.

I-25 shares thirteen of the fifteen Type 2 variants contained in the B Sub-Group, including two which it shares only with the manuscripts of the B Sub-Group: ŠÚ instead of ŠU for the syllable /šu/ in line 3, third instance, and *ú-pu-uš* for *ú-pu-šú* in line 12. The points of variance both concern the orthography of what in the majority text is KUR.NI-RIB: while the B Sub-Group has KUR.NI-IR-BE for this term in line 7 and KUR.NI-RI-BE for this term in line 11, I-25 has KUR.NI-IR-BI and KUR.NI-RI-BI, respectively. Note that the syllabic structure of this term is the same in both, though I-25 appears to prefer the Babylonian form, while the B Sub-Group has the Assyrian form. However, I-25 does not share at least two of the three Type 1 variants contained in the B Sub-Group, and it is broken for the third (*ú-šar-riḫ*-MEŠ for *ú-šar-riḫ-ši*, line 20).

For all of the remainder of the variants of I-25, it agrees with the A Sub-Group, including three variants which I-25 *only* shares with the A Sub-Group: *u* {A.}AB.BA.MEŠ in line 14; A.AB.BA.MEŠ {šá} *ina* in line 14; and *a-na* for *ana* in line 15. The first two of these variants shared only with the A Sub-Group form a conspicuous set of omissions in the same context. The variant on KUR.NI-RIB in I-25 in line 11, discussed above, agrees with the A Sub-Group as well, and no other manuscripts of the I Recension contain this reading. Thus, I-25 may be an example of contamination of the text of the A Sub-Group with the text of the B Sub-Group, and the scribe(s) may have made some of his/their own changes.

Of the sixteen variants in AO 19856 aside from the variants which appear in all sufficiently preserved I Recension manuscripts, AO 19856 shares all but two with the C Sub-Group. The exceptions are: *ana* for *a-na* in line 6 and ^{ur}DU₆-šá-*Ab-ta-ni* for ^{ur}DU₆-šá-*Ab-ta-a-ni* in line 10. Both of these variants could easily have been created by a scribe at any stage of transmission, inadvertently or intentionally. On the other hand, thirteen of the shared variants of the C Sub-Group do not occur in AO 19856. Similarly, O.274 shares fourteen variants with Sub-Group C, only six of which are also shared with AO 19856. However, these manuscripts also go their own way, agreeing with one or another of the sub-groups or with other I Recension manuscripts, so that shared patterns of variation are not detectable so far as I can tell. Thus, AO 19856 and O.274 may have some relation to the C Sub-Group and to one another, but to push the matter further would be completely speculative.

It should also be kept in mind that only eighteen of the thirty-four extant manuscripts from Room I were available to me for this study. Of these, only six are well-preserved. Given the fact that all I Recension manuscripts for which a primary context is known come from Room I, it seems likely that some of the remainder of the manuscripts from Room I that are unavailable to me are I Recension manuscripts of the Standard Inscription.⁵²⁰ It is possible that, if we had access to more manuscripts from Room I, more manuscripts of the I Recension could be isolated, and more sub-groups of manuscripts with shared variant profiles could be discovered. Of course, this is speculation, but the dearth of data for Room I should not be forgotten. One should be cautious about attempting to specify the genealogy of the ten I Recension manuscripts which do not

⁵²⁰According to Paley & Sobolewski, the following Room I manuscripts contain what they call the Type A Standard Inscription, which are manuscripts which contain the variant EN KUR.NI-RIB šá *bi-ta-ni* (and orthographic variants) for *a-di* ^{kur}Ú-*ra-ar-tí* in line 9: I-8 (Paley & Sobolewski 1987, 13), I-9 (Paley & Sobolewski 1987, 13), I-10 (Paley & Sobolewski 1987, 13), I-11 (Paley & Sobolewski 1987, 14). Thus far, this variant only occurs in I Recension manuscripts.

contain shared variant profiles, since contamination and parallelism are likely, and manuscripts from Room I are not abundant.

5.3. *Patterns of Transmission of the I Recension*

Thus far we have distinguished three sub-groups of manuscripts of the I Recension on the basis of unique combinations of shared variants. Such sub-groups attest to the transmission history of the I Recension. As we have already asserted, the sub-groups of manuscripts of the I Recension result from being copied from common exemplars. These exemplars would have each contained the variant profile of the I Recension (shared in all I Recension manuscripts), as well as their own variants, which were transferred to the manuscripts of the I Recension that were copied from these exemplars. Given this state of affairs, it is possible to make certain observations about the nature of the transmission of the text of these sub-groups, on the basis of the variants which occur in them.

First, the manuscripts of these sub-groups occasionally share clear errors. The preserved manuscripts of the A Sub-Group contain the omission *ú-šar(-riḥ-ši)* in line 20,⁵²¹ as well as the omission {A.}AB.BA.MEŠ in line 14.⁵²² I-12 and I-13, the manuscripts of the B sub-group, contain the wrong determinative for the personal name Lubarna/Liburna, reading ^{kur}*Li-bur-na*. Presumably this error occurred because the personal name appears in a list of geographical names; it is also possible that the scribe who copied the exemplar of the B Sub-Group did not know that this was a personal name. I-12 and I-13 also contain the readings *ú-šar-riḥ-MEŠ* in

⁵²¹This omission occurs in I-7, I-30, and Lyon 531; the remainder of the A sub-group manuscripts are broken at this point.

⁵²²This omission occurs in I-3, I-4, I-7, I-30, and LA 71.73.1b; the remainder of the A sub-group manuscripts are broken at this point.

line 20, where they should have *ú-šar-riḫ-ši*, “I made it admirable,” and *ú-pu-uš* in line 12 (a D Stative 3ms), where they should have *ú-pu-šú* (a D Durative 3mp), “they do (obeisance).” The C Sub-Group also contains likely errors. These manuscripts read ^dNIN.UR for the divine name Ninurta outside of a personal name in line 1, where the majority of manuscripts have ^dMAŠ. This error probably resulted from confusion with ^dNIN.URTA(IB), which is the reading at this place of variation in the B Sub-Group. Finally, the manuscripts of the C Sub-Group have the omission KUR{.KUR} *Na-i-ri*, “the Nairi lands,” in line 7, over against all other manuscripts of the Standard Inscription. It is possible that this omission was perpetrated by the fact that Nairi, somewhat abnormally for a geographical name, regularly had the KUR sign doubled before it. These errors were transmitted consistently to the manuscripts of these sub-groups from their exemplars, and suggest that the copyists who copied these manuscripts copied their manuscripts rather slavishly. Either they did not know the errors were there, or they felt bound to copy what was on their exemplars, regardless of whether they were in error.

Second, these sub-groups of manuscripts occasionally contain distinct variants at the same places of variation, suggesting that the exemplars of the sub-groups of I Recension manuscripts were descended from a further, common source, which contained confusing readings at those places of variation. For example, both the A sub-group and the B sub-group contain an error for *ú-šar-riḫ-ši* in line 20, and both concern the final sign:

A Sub-Group	<i>ú-šar{-riḫ-ši}</i>
B Sub-Group	<i>ú-šar-riḫ-MEŠ</i>
Remaining I Rec. Mss	<i>ú-šar-riḫ-ši</i>
Maj. of S. I. Mss	<i>ú-šar-riḫ-ši</i>

If indeed the exemplars of these sub-groups were transmitted directly from the same archetype, it is possible that the final two signs of this verb in this archetype were somehow obscured or convoluted.

Additionally, sub-groups A, B, and C all contain variant spellings of the name of Ninurta outside of a personal name in line 1:

A Sub-Group	
I-3	^d MAŠ
I-4	[. . .]
I-7	^d {. . .}
I-30	Aš-šur
LA 71.73.1b	[. . .]
Lyon 531	[. . .]
B Sub-Group	^d NIN.URTA
C Sub-Group	^d NIN.UR
Maj. of S. I. Mss	^d MAŠ

As already noted, the reading ^dNIN.UR is probably an error caused by the similarity of IB (URTA) and UR. The diversity of readings in the A Sub-Group at this point of variation probably suggests some corruption of the manuscript tradition. Given the broad diversity of readings at this point of variation in the I Recension, this corruption may have occurred before the exemplars of the sub-groups. If, again, a common archetype lay behind the exemplars of these sub-groups, a possible explanation for this diversity of readings is that the archetype contained an incorrect reading, and was either transmitted or corrected in various ways. For example, it is possible that the archetype contained the reading ^dNIN.UR, which was transmitted to the exemplar of Sub-Group C, but was corrected in different ways in the exemplars of the other sub-groups. In the exemplar of the A Sub-Group, this divine name may have been omitted (cf. I-7) or vaguely or wrongly “corrected,” which caused further diversity in the manuscripts of the A Sub-Group.

Third, in addition to Type 1 and Type 2 variants in the manuscripts of the I Recension, there are also variants which occur idiosyncratically in these manuscripts. These variants are not shared among manuscripts, and thus were probably introduced into individual manuscripts at the final stage of transmission, rather than transmitted from an exemplar. Examples are:

- [. . . *m*] *u-kab*-TAB-*bi-is* for *mu-kab-bi-is* (I-12, l. 3)
- ^{id}HAL.ĦAL {*a*}-*di* (I-12, l. 8)
- ^{gis}*dap-ra*{-*ni*} É.GAL (I-12, l. 18)
- {*hur*-}šá-*ni* (I-13, l. 5)
- *bi-lat-su-nu*¹ {*im*-}ḫu¹-*ru* (I-30, l. 5)
- *ur-šá-ni* for *ur-šá-nu* (I-30, l. 12)
- ^{gis}*mes*-AM-AN-*ni* for ^{gis}*mes*-kan-*ni* (I-30, l. 18)
- *li-i-ṭi* {šá-kín *li-i-te* UGU DÛ-ši-*na* KUR.KUR.MEŠ} *e-nu-ma* (O.277, l. 7)
- *ad-de* «Ú-MA» *ú-ma-am* (O.277, l. 26)

This is precisely what we should expect at the final stage of transmission. It is likely that at least some of the variants which occur in patterns were, at some stage of transmission, produced idiosyncratically as well, as scribes made mistakes in copying, but then were reproduced in sets of copies of exemplars.

5.4. Conclusion

Thus, there are three stages of transmission of the text of the I Recension, corresponding to three types of variants in the manuscripts of the I Recension. On the basis of unique combinations of shared variants in twenty manuscripts of the Standard Inscription, we have argued that these twenty manuscripts share a recension of the Standard Inscription, which we have called the I Recension. This recension is characterized by a unique variant profile including twenty-one variants which occur in all sufficiently preserved I Recension manuscripts. We argued that the best explanation for the shared variant profile of the I Recension is that the manuscripts of the I

Recension share a common ancestor text. I suggest that this archetype should be identified as the master copy of the I Recension.

In addition, at least three sub-sets of I Recension manuscripts, which are each distinguished by their own unique combinations of variants, were isolated, accounting for half of the I Recension manuscripts. These sub-groups of I Recension manuscripts reflect a diversity within the group of I Recension manuscripts, and each sub-group's variant profile suggests that the manuscripts of the sub-group descend from a common ancestor; we will call these hyparchetypes the A, B, and C intermediate copies. I do not believe it is possible to account for the remainder of the I Recension manuscripts genealogically given the present state of evidence.

Finally, there are idiosyncratic variants in individual I Recension manuscripts, which I argue were produced by the copyists who transmitted the texts of the intermediate copies to the orthostats in the Northwest Palace. These variants do not occur in patterns, because they were produced at the final stage of transmission, preventing their being transmitted to further stages.

Thus, while all manuscripts of the I Recension originate from a common master copy, their transmission history must have been divided into at least three lines of descent, represented in the intermediate copies, each of which was divided into multiple lines of descent, represented in the extant manuscripts of the I Recension. This deduction can be illustrated using the following rough stemma:

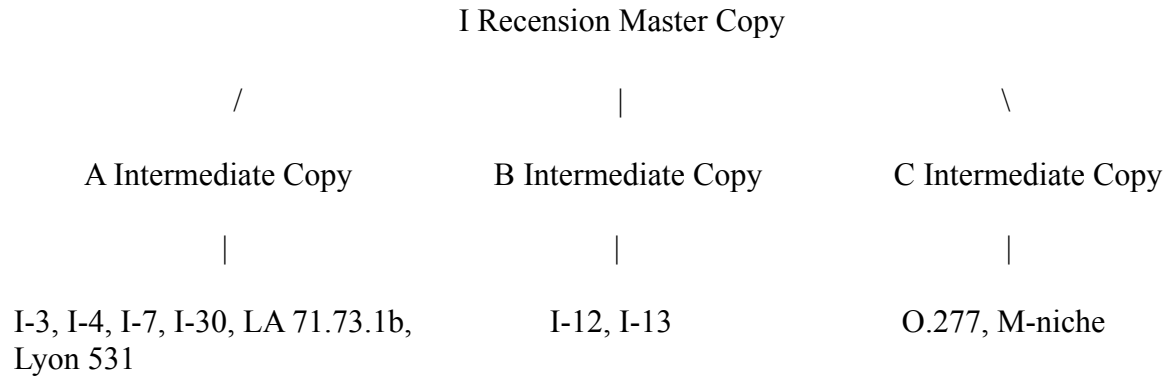


Figure 5.1. Rough Stemma of the I Recension

We hypothesize at least three stages of transmission of the text of the I Recension, of which we only have manuscripts of the final stage. It should be kept in mind, however, that this stemma is simplistic, because it does not account for all manuscripts of the I Recension.⁵²³ As pointed out above, the dearth of data from Room I, the room from which all manuscripts of the I Recension with a known primary context derive, probably means that the genealogy of the I Recension can only be reconstructed partially.

Nonetheless, this simplistic stemma, which illustrates the arguments made thus far, is useful for our study, for at least three reasons. First, it implies that there were at least two recensions of the Standard Inscription. As we will discuss in detail in the next chapter, this has been hypothesized for a long time, chiefly on the basis of one variant: the variant EN KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants) for *a-di* ^{kur} *Ú-ra-ar-ṭi* in line 9. The evidence presented thus far further establishes the existence of this recension, on the basis of more evidence (more manuscripts) and, especially, on the basis of unique combinations of multiple variants, i.e., on the basis of variant profiles. Second, the arguments made thus far demonstrate that the I Recension

⁵²³Cf. West 1973, 35, who observes that all stemmas are “liable . . . to be an oversimplification of the historical reality.”

was not simply a scribal aberration, but a unified tradition of dependent manuscripts, with at least three stages of transmission: the I Recension master copy, the intermediate copies, and the extant manuscripts of the I Recension. Third, as the stemma portrays, the extant manuscripts were probably copied from multiple exemplars (the intermediate copies), carrying distinct branches of the I Recension tradition. It is difficult to explain the appearance of these distinct variant profiles on contemporary reliefs in the same room, without positing the use of multiple intermediate copies in the transmission process.

From these points, we may infer a rough outline of the process of production of the manuscripts of the I Recension. First, the master copy or archetype of the I Recension manuscripts was produced. The I Recension master copy received all or most of its unique readings at this stage, either from an author/editor/copyist or from a preceding exemplar. It is uncertain whether the I Recension master copy was the same as a master copy of the Standard Inscription. Since there were at least two recensions of the Standard Inscription, it is possible that the I Recension master copy was one of at least two successive master copies, produced as the text of the Standard Inscription was being edited; however, it is also possible that the I Recension archetype was one of multiple copies of a further master copy. Second, the text on the I Recension master copy was transmitted to the intermediate copies, from which the sub-groups of I Recension manuscripts were derived. It was at this stage that the intermediate copies received all or most of their unique readings, whether from their exemplars or from the copyists who produced them, as well as the transmitted readings of the I Recension master copy. Third, the text of the intermediate copies was transmitted to the extant manuscripts of the I Recension. When the manuscripts of the I Recension were copied, they received both the transmitted readings of the I Recension master copy and the transmitted readings of the intermediate copies from which the sub-groups

were derived. In addition, other changes were introduced by the copyists of the manuscripts of the I Recension, and hence occur idiosyncratically.

Finally, it may be asked why intermediate copies were used at all. While it is impossible to be sure, I suggest that the use of intermediate copies was a mechanism for more quickly producing numerous manuscripts of the Standard Inscription, in the sprawling Northwest Palace, than would have been possible if only a single master copy was used to produce all of the extant manuscripts. That is, if a single exemplar was used for transferring the text of the Standard Inscription to hundreds of orthostats, the process would have been much more time consuming than if multiple exemplars were used. If I am correct in my reconstruction of the process of production, teams of copyists, using multiple exemplars, could work simultaneously all over the palace, so that the time taken to copy the orthostats could be drastically reduced.

Chapter Six:

Compositional Development in the Standard Inscription

6.1. Introduction

In the previous chapter, I constructed a stemma of the twenty manuscripts of the I Recension on the basis of variants which only occur in I Recension manuscripts or in sub-groups of I Recension manuscripts (Type 1 variants) and variants which only occur in I Recension manuscripts or in sub-groups of I Recension manuscripts *in unique combinations* (Type 2 variants). This stemma represented three stages of transmission: 1) the I Recension master copy, distinguished by Type 1 and Type 2 variants in all I Recension manuscripts; 2) the A, B, and C intermediate copies, distinguished by Type 1 and Type 2 variants in sub-groups of I Recension manuscripts; and 3) the extant manuscripts of the I Recension, which have their own, idiosyncratically distributed variants. Thus, I argued that the sub-groups of I Recension manuscripts were copied from the intermediate copies, which were ultimately transmitted from the master copy of the I Recension.

However, the last chapter dealt with a mere twenty of the more than two hundred manuscripts of the Standard Inscription accessible for this study. What then of the majority of manuscripts of the Standard Inscription? These manuscripts contain a recension of the Standard Inscription which we will call the M Recension, since it occurs in the vast majority of Standard Inscription manuscripts. This recension contains different readings at the places of variation where the six Type 1 variants that characterize the I Recension occur; in addition, the pattern of fifteen Type 2 variants which characterize the I Recension does not occur in the manuscripts of

the M Recension. How then does the I Recension relate to the M Recension? Does one of these recensions derive from the other, or do both derive from some previous text-form?

In order to answer these questions, it is important to introduce the work of M. Liverani on variation in Neo-Assyrian royal inscriptions. In a pioneering 1981 article in which he examined variants in the titulary in royal inscriptions of Sennacherib, Liverani distinguished between “compositional variants” and “variants of transmission.”⁵²⁴ He argued, on the one hand, that compositional variants “mark the stages of a progressive amelioration toward a solution considered (by the author) to be optimal” and are the “result of voluntary decisions by authors well aware of varying and specifically motivated (by style, or ideology, or historical context) to vary.”⁵²⁵ On the other hand, variants of transmission “mark the stages of a progressive deterioration in the written tradition, of a progressive removal from an archetype that the philologist is now asked to detect or to reconstruct.”⁵²⁶ Such variants “can be explained at the graphic or mnemonic level, or also at the level of linguistic habit, and reach a cultural level of interest only without the knowledge of their authors (the copyists).”⁵²⁷

Compositional variants, as Liverani observes, are intentional - the copyist/author/editor intended to include them in his copy - and as such we may consider how such variants were motivated. Liverani asserts that the “intervention of the scribes on the text, in order to correct it or to improve it, is to be connected with the diachronical development of the individual reign; i.e. both with the enlargement of exterior military involvement and with the consolidation of inner positions, and more generally with the political situation which is always changing.”⁵²⁸ Howev-

⁵²⁴Liverani 1981, 228.

⁵²⁵Liverani 1981, 228.

⁵²⁶Liverani 1981, 228.

⁵²⁷Liverani 1981, 228.

⁵²⁸Liverani 1981, 229.

er, Liverani admits that changes could be made to the text for “functional” reasons: “Texts vary not only according to the date of their composition but also according to the purpose of their composition, according to their accessibility and diffusion, according to their literary pattern (also their architectural setting and iconic complements).”⁵²⁹ Finally, Liverani observes, variants can be caused by “a purely stylistical dialectic (not affected by history or political ideology), namely that between tradition and originality.”⁵³⁰ In the remainder of his paper, Liverani goes on to illustrate these points by analyzing the development of the titulary of Sennacherib in his royal inscriptions.

It is important to emphasize the diversity of possible reasons for compositional variants cited by Liverani. To summarize Liverani’s list:

- historical developments (e.g., the widening of an extent of conquest in light of new conquests);
- ideological developments (e.g., portrayals of events which reflect changes in official position toward another land, such as Babylonia);
- functional developments (e.g., physical location of the inscription - on a palace wall vs. on a temple wall; on a cliff-face vs. on a stele in the capital);
- stylistic developments (e.g., different choices of terms or imagery).

Such distinctions highlight the important fact that historical developments are not the only causes of change in Neo-Assyrian royal inscriptions. Moreover, it is easy to see that more than one cause is possible in some cases, though ideology is likely to be a factor in any case. For example, a historical development, such as the expansion of Neo-Assyrian rule in some direction, is

⁵²⁹Liverani 1981, 230.

⁵³⁰Liverani 1981, 230.

reflected in a Neo-Assyrian royal inscription for ideological reasons. Which cause is most likely depends upon a range of factors, depending upon the variant.

Liverani's arguments are significant for our study because they establish that variation in Neo-Assyrian royal inscriptions is caused by *both* the intention of the scribe, with various motivations, *and* by the blunders of the scribe. Liverani's emphasis is on how variants were produced, i.e., as a product of the compositional efforts of scribes, or as a product of the transmissional efforts of the scribes. Moreover, it is self-evident that compositional variants could be produced and then transmitted, so that a given place of variation can take on features of both processes. The more manuscripts there are in the tradition, and the more stages of development represented in the textual evidence, the more complicated the relationships between compositional and transmissional variants are likely to be.

Liverani's ability to substantiate his argument that compositional variation is a sign of intentional developments in Neo-Assyrian royal inscriptions reflecting ideological motivations in kings and scribes, is possible because one can trace the development of such variants in multiple instances of otherwise unified, discrete units of Sennacherib's royal inscriptions, i.e., the *Ver-satzstücke*. The high number of both compositions and manuscripts in the corpus of Sennacherib's royal inscriptions⁵³¹ allows Liverani to observe patterns of development in Sennacherib's titulary, which Liverani can link with known aspects of Sennacherib's royal ideology and activity. The variants that Liverani observes take on meaning for his arguments in the context of these patterns of development, and this is a chief means of distinguishing between compositional variants and transmissional variants. Because this distinction is grounded in the intentionality of the scribe, our ability to know whether a given variant is compositional or

⁵³¹Cf. RINAP 3/1-2.

transmissional in a Neo-Assyrian royal inscription is increased if we have access to a large number of both manuscripts of compositions and compositions containing the same *Versatzstücke*. That is, there is often nothing intrinsic to the nature of a variant which indicates that it is compositional or transmissional. Rather, the transmissional or compositional significance of a variant must be determined in the context of its appearance across the manuscripts of a composition and the *Versatzstück* in which it appears in multiple compositions.

The distinction between compositional and transmissional variants is a key distinction for our study. If we want to understand the relationships between the I and M Recensions, we must ask ourselves whether the differences between them are transmissional or compositional. In order to do this, we must analyze the variants which are definitive of the I Recension in comparison with those of the M Recension at the same places of variation, for the purpose of judging which readings are most likely to have developed into which, and in what way, or whether they are more likely to have developed independently. In what follows, I analyze these variants and argue that the M Recension represents a compositional development of the I Recension.

6.2. Analysis of the Variations between the I Recension and the M Recension

6.2.1. Analysis of the Type 1 Variants in the I Recension

We will begin with the six Type 1 variants between the I Recension and the M Recension. As always, when the variants are listed, the comparison is over against the majority of manuscripts of the Standard Inscription. Thus, GAL-*ti* for GAL-*te* below means that the I Recension manuscripts have GAL-*ti*, while the majority of manuscripts have GAL-*te*. The Type 1 variants are:

1. GAL-*ti* for GAL-*te*, Line 8

2. EN KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants) for *a-di* ^{kur}*Ú-ra-ar-ťí*, Line 9
3. *e-ber-ta-an* for *e-ber-tan*, Line 9
4. *ki-šit-ti* for KUR-*ti*, Line 15
5. *gim-ri-šú* for *gim-ri-šá*, Line 16
6. ^{kur}*É-A-di-ni šá* ^{kur}*Hat-ti* for ^{kur}*É-A-di-ni u* ^{kur}*Hat-te*, Line 16

Since these variants consistently occur in the manuscripts of the I Recension, and do not occur in any other Standard Inscription manuscripts, features of development between the I and M Recensions are most likely to emerge in the comparison of the readings in the respective recensions at these places of variation.⁵³²

6.2.1.1. *The Variant EN KUR.NI-RIB šá bi-ta-ni (and Orthographic Variants) for a-di* ^{kur}*Ú-ra-ar-ťí*

The most significant of these variants, indeed of all variants of the Standard Inscription, is the variant EN KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants) for *a-di* ^{kur}*Ú-ra-ar-ťí* in line 9. A comparison of the readings in the M and I Recensions in context is as follows:

M Recension	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťí</i> ŠU- <i>su</i> KUR- <i>ud</i> His hand conquered from the headwaters of the Subnat River to Urartu.
I Recension	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at</i> EN KUR.NI-RIB <i>šá bi-ta-ni</i> ŠU- <i>su</i> KUR- <i>ud</i> His hand conquered from the headwaters of the Subnat River to KUR.NI-RIB of the interior.

Since the discovery of the inscriptions of Ashurnasirpal II at Kalḫu by A. H. Layard, the importance of this variant has been recognized. Layard, in his unpublished excavation notes, preserved today in the British Museum, kept track of the appearance of the reading in the I Recen-

⁵³²For all shared variants between the I and M Recensions, along with commentary, see Appendix 1.

sion, even when he did not copy the entire text of an inscription.⁵³³ Since Layard, this variant was continually noted in critical apparatuses of editions of the inscriptions of Ashurnasirpal II.⁵³⁴

S. M. Paley, in his study of the reliefs of Ashurnasirpal II from the Northwest Palace now in the Brooklyn Museum, distinguished on the basis of this variant between two recensions of the Standard Inscription: Type A contains the variant EN KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants) and Type B contains the variant *a-di* ^{kur}*Ú-ra-ar-tí*.⁵³⁵ Noting that this variant occurred also in this summary in other compositions of Ashurnasirpal II, Paley argued, on the basis of a complicated reconstruction of the chronology of the royal inscriptions of Ashurnasirpal II, that the variant EN KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants) chronologically preceded the variant *a-di* ^{kur}*Ú-ra-ar-tí*.⁵³⁶ Similarly, W. de Filippi used this variant as a chronological reference point in her reconstruction of the chronology of the inscriptions of Ashurnasirpal II.⁵³⁷ A. F. Conradie did not think it was possible to reconstruct a chronology of the inscriptions of Ashurnasirpal II, but he did see variation between EN KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants) and *a-di* ^{kur}*Ú-ra-ar-tí* as evidence of “recensioning.”⁵³⁸

This variant is significant because it is the most substantial substitution of content in the manuscripts of the Standard Inscription, i.e., it is a variation of a word, *Ú-ra-ar-tí*, with a phrase

⁵³³Layard’s Ms A contains Layard’s copies of the Northwest Palace inscriptions. Cf. his list of variants in Layard 1851, 2-10 (the notes on this variant are on p. 6), though he does not indicate where the variants occur.

⁵³⁴AKA, 216; Le Gac 1907, 157; Grayson 1976, cf. the comments in §648 with n. 634.

⁵³⁵Paley 1976, 125, 145-6. This distinction is maintained in Paley & Sobolewski 1987 and Paley & Sobolewski 1992.

⁵³⁶Paley 1976, 149-55.

⁵³⁷de Filippi 1977, §4.5, with the relevant commentary.

⁵³⁸Conradie 1989b, 1055, 1104-5.

composed of three words, KUR.NI-RIB *šá bi-ta-ni*. Also, this variant is clearly not a mechanical error, i.e., it is not a mistake made by a copyist, however he or she may have been copying. We must therefore reckon with this variant as having been produced intentionally. Thus, we may legitimately consider whether it is a compositional variant and, if so, what motivated its production. In order to answer these questions, we must understand these readings in the context of their place of variation.

Unfortunately, the rhetorical force of these readings is not at all clear, and thus it is uncertain what the significance of the change between them might have been. The phrase KUR.NI-RIB *šá bi-ta-ni* is obscure, and it is not clear what its political significance was. On the other hand, while the basic meaning of *a-di* ^{kur}*Ú-ra-ar-ťi*, “(up) to Urartu,” is clear enough, the exact political and geographical significance of the name Urartu during the reign of Ashurnasirpal II is opaque. While these may seem like issues which are only tangentially related to matters of textual variation, as Liverani pointed out, compositional variation is regularly bound up with geographical, historical, and ideological matters.⁵³⁹ In order to understand the significance of both of these readings, we must not only understand scribal practice, but also consider the ideological-political, geographical, and compositional issues that may have been involved in the decision to make the change represented in this variant. In what follows, then, I discuss a constellation of issues related to all of these areas in an attempt to determine what KUR.NI-RIB *šá bi-ta-ni* and *a-di* ^{kur}*Ú-ra-ar-ťi* meant. The purpose of this discussion is to understand what may have motivated

⁵³⁹Liverani 1981, 229.

the change between these two readings. We will then attempt to determine the relative chronological order of these variants, vis-à-vis the motivation of change.

The place of variation in which these readings occur is part of a summary of Ashurnasirpal II's military conquests. This part of the summary gives the extent of Ashurnasirpal II's conquest of the Nairi lands using the common collocation *ištu* GN₁ . . . *adi* GN₂ . . ., where GN₁ is the inner or near limit and GN₂ is the outer or far limit, from the point of view of the Assyrian heartland. This summary, and the *Versatzstück* of which it is a part, occurs not only in the Standard Inscription, but also in numerous other inscriptions of Ashurnasirpal II. This part of the summary always begins . . . *ištu rēš ēni Subnat* . . ., “. . . from the headwaters of the Subnat River . . .” The second part of this *ištu* GN₁ . . . *adi* GN₂ . . . collocation occurs in a bewildering number of both variations of content and orthographic variations in the inscriptions of Ashurnasirpal II which contain this summary, though the variants listed above are the only two at this place of variation in the manuscripts of the Standard Inscription. Since the other examples of this summary attest to vigorous compositional development at this point in the summary, all of the variants from all summaries are listed here:

1. *a-di* ^{kur}*Ú-ru-me* DAGAL-tú KUR.KUR *Na-i-ri* [*a-n*]*a paṭ gim-ri-ša a-pél*⁵⁴⁰
2. *a-di* NI-[IR[?]]-¹BI¹ *ša be-ta-a-ni* DAGAL.MEŠ KUR.KUR *Na-i-ri* [. . .]⁵⁴¹
3. *a-di* KUR.NI-RIB *ša* [. . .]⁵⁴²
4. *a-di* ^{kur}*Šub-re-e qa-a-ti ik-šud*⁵⁴³
5. *a-di* [^{kur}*Šub-re*]-*e* KUR.NI-IR-BI *ša be-ta-ni qa-a-ti [ik-šud]*⁵⁴⁴

⁵⁴⁰Nineveh, Ishtar Temple reliefs, Standard Inscription (RIMA 2.0.101.40), ll. 21-2; Nineveh, Ishtar Temple, inscription on stone fragments (RIMA 2.0.101.41), ll. 8-10; Nineveh, Ashurnasirpal II palace, inscription on stone fragments (RIMA 2.0.101.42), ll. 4-5

⁵⁴¹Nineveh, Ishtar Temple, inscription on clay cone fragments (RIMA 2.0.101.56), ll. 9-10

⁵⁴²Nineveh, inscription on a clay tablet (RIMA 2.0.101.33), l. 10'

⁵⁴³Aššur, inscription on stone blocks (RIMA 2.0.101.53), ll. 2-3

⁵⁴⁴Aššur, inscription on a stone slab (RIMA 2.0.101.52), ll. 3'-5'

6. *a-di KUR.NI-IR-BI šá be-ta-a-ni ŠU-su KUR-^rud*⁵⁴⁵
7. *a-di KUR.NI-IR-BI šá be-ta-ni ŠU-su KUR-ud*⁵⁴⁶
8. *a-di KUR.NI-RI-BE šá bi-ta-ni ŠU-su KUR-ud*⁵⁴⁷
9. *a-di KUR.NI-IR-BI šá bi-ta-ni ŠU-su ik-šú-du*⁵⁴⁸
10. *a-di KUR.NI-RI-BI šá bi-ta-ni ŠU-su ik-šú-du*⁵⁴⁹
11. *a-di KUR.NI-RI-BE šá bi-ta-a-ni ŠU¹-su KUR-ud*⁵⁵⁰
12. *a-di KUR.NI-RIB šá bi-ta-ni ŠU-su KUR-ud*⁵⁵¹
13. *EN KUR.NI-RIB šá be-ta-a-ni ŠU-su KUR-ud*⁵⁵²
14. *a-di SAG e-ni šá ^{id}IDIGNA ŠU-su KUR-ud*⁵⁵³
15. *EN KUR.NI-IR-BI šá be-ta-ni ŠU-su KUR-ud*⁵⁵⁴
16. *a-di SAG e-ni šá ^{id}IDIGNA ŠU-su KUR-^rud*⁵⁵⁵
17. *a-di KUR.NI-RI-BE šá bi-ta-a-ni ŠU-su ik-šu-du*⁵⁵⁶
18. *a-di KUR.NI-IR-BE šá bi-ta-a-ni ŠU-su ik-šu-du*⁵⁵⁷
19. *EN KUR.NI-RIB šá bi-ta-ni ŠU-su KUR-ud*⁵⁵⁸
20. *EN KUR.NI-RI-BE šá bi-ta-ni ŠU-su KUR-ud*⁵⁵⁹
21. *a-di ^{kur}Ú-ra-ar-ťí ŠU-su KUR-ud*⁵⁶⁰
22. *a-di ^{kur}Ú-ra-ar-ťí ŠU-su KUR-ud*⁵⁶¹
23. *a-di ^{kur}Ú-ra-ar-ťí ŠU-su KUR-ud*⁵⁶²

As one can see from these variants, the inner starting point of the extent of the Nairi lands in Ashurnasirpal's summary of conquests in this region is fixed at the headwaters of the Subnat

⁵⁴⁵Imgur-Enlil, Balawat Gates (RIMA 2.0.101.51), ll. 19-20

⁵⁴⁶Kalḫu, City Wall Foundation Text, majority reading (RIMA 2.0.101.26), ll. 23-4

⁵⁴⁷Kalḫu, Kidmuri Temple, foundation tablet (RIMA 2.0.101.38), ll. 9-10

⁵⁴⁸Kalḫu, Palace Wall Foundation Text, majority reading (RIMA 2.0.101.34), ll. 11-2

⁵⁴⁹Kalḫu, Palace Wall Foundation Text, variant (RIMA 2.0.101.34), ll. 11-2

⁵⁵⁰Kalḫu, Palace Wall Foundation Text, variant (RIMA 2.0.101.34), ll. 11-2

⁵⁵¹Kalḫu, Ninurta Temple dais, Annals (RIMA 2.0.101.1) ii 128-9, iii 122

⁵⁵²Kalḫu, Ninurta Temple slab backs (RIMA 2.0.101.31), ll. 7-8

⁵⁵³Kalḫu, Ninurta Temple reliefs M-9, M-10, Front (RIMA 2.0.101.3), l. 37-8

⁵⁵⁴Kalḫu, Lions of Šarrat-nipḫi, Back, BM 118895 (RIMA 2.0.101.32), l. 4

⁵⁵⁵Kalḫu, Lions of Šarrat-nipḫi, Front, BM 118895 (RIMA 2.0.101.28) iv 2-3

⁵⁵⁶Kalḫu, Slab Back Text, majority reading (RIMA 2.0.101.35), ll. 4-5

⁵⁵⁷Kalḫu, Slab Back Text, variant (RIMA 2.0.101.35), ll. 4-5

⁵⁵⁸Kalḫu, Standard Inscription, variant (RIMA 2.0.101.23), l. 9

⁵⁵⁹Kalḫu, Standard Inscription, variant (RIMA 2.0.101.23), l. 9

⁵⁶⁰Kalḫu, Standard Inscription, majority reading (RIMA 2.0.101.23), l. 9

⁵⁶¹Kalḫu, Throne-Base/Colossus Text (RIMA 2.0.101.2), l. 13

⁵⁶²Kalḫu, Banquet Stele (RIMA 2.0.101.30), ll. 13-4

River, northwest of the Assyrian heartland as one follows the Tigris and its tributaries in that direction.⁵⁶³ The source of the Subnat River was clearly an important place for the Assyrian kings. Ashurnasirpal II states that he erected an image of himself at the source of the Subnat during his third campaign,⁵⁶⁴ and fragments of Assyrian stela \acute{e} s were discovered there, including remains of two stela \acute{e} s of Ashurnasirpal II.⁵⁶⁵ The source of the Subnat is a constant in all of the variants of this clause, and this was likely the case at least in part because of the ideological significance of Ashurnasirpal's setting up his inscription alongside those of his predecessors.

On the other hand, the two readings found in this place of variation in the manuscripts of the Standard Inscription - *a-di* ^{kur}*Ú-ra-ar-tí* and KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants) - are merely two variants of many in the development of this summary. All of the various geographical names in the place of variation which can be located with any certainty are in, or on the fringes of, the Nairi lands. SAG *e-ni šá* ^{id}IDIGNA, "the source of the Tigris River" (variants 14 and 16) is a reference to the so-called Tigris tunnel, another important river source where the Assyrian kings installed their inscriptions.⁵⁶⁶ On the walls of this cave Assyrian royal inscriptions were discovered, including one of Tiglath-pileser I and four of Shalmaneser III.⁵⁶⁷ In ninth century terms, the source of the Tigris was in Šubria, one of the buffer states between Assyria

⁵⁶³The source of the Subnat River from the Assyrian point of view is to be found at the modern village of Babil, Turkey, about twenty-five kilometers southwest of Cizre, near the Syrian border (Bagg 2011, 238; Kessler 1980, 34-5; Liverani 1992, 34.). The Subnat River is the Sufandere or Sufan çay in Turkey (Kessler 1980, 35; cf. the map on p. 21).

⁵⁶⁴Annals (RIMA 2.0.101.1) i 104-5.

⁵⁶⁵One was published by J. D. Hawkins (1969), also as RIMA 2.0.101.20, and the other by V. Donbaz and H. Galter (1997).

⁵⁶⁶The Tigris tunnel is a cave at Birkleyn near the village of Abalı in Lice, Turkey, from which the Dibni-çay emerges (38°31'47.00"N 40°32'51.00"E), eventually feeding the Tigris, which the Assyrians considered to be the source of that river (Bagg 2014, §5).

⁵⁶⁷Radner 2009.

and Urartu in the Zagros Mountains.⁵⁶⁸ It is not a surprise, then, to find that Šubria is mentioned in another of the variants of this summary, in this case from Aššur (variant 4). While Ashurnasirpal never speaks of setting up a monument at the source of the Tigris as he did at the source of the Subnat, it is clear that he considered Šubria to be part of the Nairi lands, and that he considered himself lord of Šubria as a result of his third campaign.⁵⁶⁹

ki-i ina ^{uru}Tu-uš-ḫa us-ba-ku-ni ma-da-tú šá ^PAm-me-ba-a³-li DUMU Za-ma-ni ^PDINGIR-ḫi-ti ^{kur}Šub-ri-a-a / šá ^PLa-ab-ṭu-ri DUMU Ṭu-pu-si ^{kur}Ni-ir-du-un u ma-da-tu šá ^{kur}Ú-ru-me šá bi-ta-ni šá MAN.MEŠ-ni šá KUR.KUR Na-i-ri / . . . am-ḫur⁵⁷⁰

When I was in Tušḫa, I received . . . the tribute of Amme-ba³lī, son of Zamāni; (of) Ilī-ḫiti, the Šubrian; of Labṭuru, son of Ṭupusu, of Nirdun; and the tribute of Urumu of the interior; of the kings of the Nairi lands.

This list of the “kings of the Nairi lands” includes another of the geographical names from our variants, namely Urumu (variant 1). According to Liverani, Urumu may have been located “south or south-west of Tushhan,” on the basis of the fact that the description of lands that bring tribute to Ashurnasirpal at Tušḫan is given in a clockwise sequence around that city in the passage just quoted from the annals.⁵⁷¹ If this is correct, Urumu is an outer limit of the Nairi lands that is on a different side of the region from Šubria/the source of the Tigris, the southwest and north sides, respectively. What is clear, however, is that ^{kur}Ú-ru-me DAGAL-tú, ^{kur}Šub-re-e, and SAG e-ni šá ^{id}IDIGNA are all ways of referring to the outer limits of the Nairi lands. Indeed, that this is the case is underscored by the fact that some of these summaries in fact state

⁵⁶⁸Radner 2012.

⁵⁶⁹Liverani suggests that this reference to the headwaters of the Tigris refers to Ashurnasirpal’s twelfth campaign, when Ashurnasirpal “arrived close to the main source of the river (Sivrice lake),” but he notes that the evidence points to the Tigris tunnel as the location considered by the Assyrians to be the source of the Tigris (Liverani 1992, p. 120, n. 479).

⁵⁷⁰Annals (RIMA 2.0.101.1) ii 12-14.

⁵⁷¹Liverani 1992, 40.

that what was being referred to in this part of the summary is the Nairi lands. Among the inscriptions of Ashurnasirpal II from Nineveh, KUR.KUR *Na-i-ri* [*a-n*]*a paṭ gim-ri-šá*, “the entire Nairi lands,” is in apposition to both TA SAG *e-ni* ^{id}*Su-ub-na-at a-di* ^{kur}*Ú-ru-me* DAGAL-tú (variant 1) and TA SAG *e-ni* ^{id}*Su-ub-na-at a-di* NI-[IR[?]]-^rBI¹ *šá be-ta-a-ni* (variant 2). This last collocation, in particular, from clay cones from the Ishtar Temple in Nineveh, in spite of its brokenness, makes it clear that NI-[IR[?]]-^rBI¹ *šá be-ta-a-ni* is a farthest extent of the Nairi lands, from the point of view of Assyria.

Thus, we are able to demonstrate that all of these variants except ^{kur}*Ú-ra-ar-ṭí* are different ways of referring to the outer limits of the Nairi lands. These changes do not appear to reflect a pattern of geographical expansion in Ashurnasirpal’s conquests, though the scribes may have been attempting to produce the illusion of expansion. Given that the other geographical names at this point in the summary are different ways of referring to the outer limits of the Nairi lands, it is likely that KUR.NI-RIB, along with its many orthographic variants at this place of variation, is a reference to Nirbu (KUR.NI-IR-BU), a land which Ashurnasirpal II defeated in his third campaign in the Nairi lands.⁵⁷² Geographical names associated with Nirbu are difficult to locate geographically, but it is noteworthy that one of them, Išpilipria, a fortified city of Nirbu in

⁵⁷²Annals (RIMA 2.0.101.1) i 99-ii 19. The identification of which term is indicated by the orthographic variants KUR.NI-RIB, KUR.NI-IR-BE, KUR.NI-IR-BI, KUR.NI-RI-BE, and KUR.NI-RI-BI, which occur at this place of variation is difficult. The term is either one form or another of the noun *nērebu*, “entrance, mountain pass” (aside from the lexica, cf. the discussions of the term in Kessler 1980, 26, and Liverani 1992, 37-8) or a (quasi-?)toponym *Nereb* or *Nerbu*. The best explanation for this term that I know of is that of Kessler, who states, “Im Gegensatz zu älteren Überlegungen, die sich um eine exakte Lokalisierung bemühen, scheint es sich doch mehr um ein nur bei Assurnasirpal gebrauchtes, literarisch geprägtes Toponym zu handeln, das die Schwierigkeiten dieses gebirgigen Territoriums kennzeichnet.” As such, Kessler suggests a translation of the term as “Paßland,” associating it with *nērebu* (Kessler 1980, 26). For further comments, see Appendix 2 §XXXIII.

the mountains, has an Urartean name.⁵⁷³ Within Ashurnasirpal's inscriptions the location of KUR.NI-RIB *šá bi-ta-ni* may be further clarified by the inscription on a stone slab from Aššur (variant 5), which is rather fragmentary, and reads *a-di* [. . .]-*e* KUR.NI-IR-BI *šá be-ta-ni qa-a-ti* [. . .]. A look at our variants shows that the lacunae are best reconstructed as *a-di* [^{kur}*Šub-re*]-*e* KUR.NI-IR-BI *šá be-ta-ni qa-a-ti* [*ik-šud*],⁵⁷⁴ on the basis of the inscription on stone blocks, also from Aššur, which reads, *a-di* ^{kur}*Šub-re-e qa-a-ti ik-šud* (variant 4). Given the parallels for this summary, Šubria is a plausible reconstruction, and we are left with KUR.NI-IR-BI *šá be-ta-ni* in apposition to Šubria. If this is the case, it may indicate that the phrase KUR.NI-IR-BI *šá be-ta-ni*, an orthographic variant of KUR.NI-RIB *šá bi-ta-ni*, is to be associated with Šubria.⁵⁷⁵

It remains, then, to deal with the variant *a-di* ^{kur}*Ú-ra-ar-í*. Two facts make the appearance of Urartu in a summary of Ashurnasirpal's conquests difficult: 1) Ashurnasirpal left no record of a campaign against Urartu and 2) the political importance of Urartu to Assyria in this period is not clear. W. G. Lambert,⁵⁷⁶ S. M. Paley,⁵⁷⁷ and J. E. Reade⁵⁷⁸ have assumed on the basis of this variant that Ashurnasirpal II led a campaign to Urartu late in his reign, after the extant

⁵⁷³_{uru} *Iš-pi-li-ip-ri-a URU dan-nu-ti-šú-nu ù KUR-ú mar-šu*, "Išpilipria, their fortified city and a difficult mountain." (Annals [RIMA 2.0.101.1] ii 15-6). Išpilipria is mentioned in an inscription of Rusa II, and is identified by M. Salvini as Urartean. See CTU A 12-1 V 2 with the commentary on this line. Referring to the reference to Išpilipria in Ashurnasirpal II's annals, Salvini states, ". . . è importante notare che Išpilipri è un nome urarteo, e questo indica dove fosse la loro presenza nel IX secolo . . ." (CTU I, p. 567). In this connection, it is interesting that a geographical name ^{kur}*Ni-ri-ba-i hu-bé*, "the valley of Niriba," is also attested in an Urartian royal inscription of Argišti I describing a campaign to Hatti (CTU A 8-3 II 13).

⁵⁷⁴ As RIMA 2.0.101.52, l. 4'-5'.

⁵⁷⁵ It is also possible that this apposition was created accidentally, because of conflation of the geographical names in different forms of this summary.

⁵⁷⁶ Lambert 1961, 147, n. 6.

⁵⁷⁷ Paley 1976, 145-8.

⁵⁷⁸ Reade 1985, 206.

version of the annals was composed. In this view, the summary was changed from KUR.NI-RIB *ša bi-ta-ni* to ^{kur}*Ú-ra-ar-tí* to reflect an Urartean campaign. They point out that the final campaign in the extant annals of Ashurnasirpal II occurred during the eponymy of Šamaš-nūri, the year 866, leaving no account of the last eight years of the king's reign.⁵⁷⁹ Moreover, while the annals give successive campaigns for the years 883-878, only three campaigns are narrated for the years 877-867, and these are not dated by eponyms. Thus the exact events of these years are less clear. This leaves much of the reign of Ashurnasirpal unaccounted for, and it remains possible that a campaign to Urartu occurred, for which we have no narrative account.

Reade has suggested that a narrative poem from Sultantepe, STT 1 43 (S.U. 51/110), may attest to Ashurnasirpal's military engagement with Urartu.⁵⁸⁰ This literary text, similar to the Assyrian heroic epics, mentions Ashurnasirpal twice, but unfortunately the context is not clear as to what his role in the narrative is.⁵⁸¹ Both Lambert, who published the first edition of the inscription, and A. Livingstone understand the references to Ashurnasirpal to refer back to his reign from the point of view of the reign of Shalmaneser III, who is known to have campaigned in Urartu, though even this reading is not certain.⁵⁸² Thus, this text cannot be used as evidence of an Urartean campaign of Ashurnasirpal II.

While it is not possible to ascertain the beginnings of the Urartian state from the written sources, by the beginning of the reign of Shalmaneser III, Urartu was not to be underestimated.⁵⁸³ This is implied by the fact that Shalmaneser had to fight Urartu no fewer than four times during

⁵⁷⁹RIMA 2.0.101.1 iii 92ff.; cf. Millard 1994, 26.

⁵⁸⁰Reade 1989. The editions of the text are: Lambert 1961; SAA 3 17.

⁵⁸¹Cf. SAA 3 17, obv. 16, rev. 8.

⁵⁸²Lambert 1961, 144; SAA 3, p. 44.

⁵⁸³Fuchs 2012, 138; Kroll 2012, 163; Salvini 2011.

his reign, beginning in his accession year.⁵⁸⁴ A. Fuchs suggests that Assyria and Urartu began to expand their territories around the same time, around the end of the tenth century, so that, by the time Urartu came into contact with Assyria in the mid-ninth century, Urartu already possessed control over what would be its heartland in the eighth century.⁵⁸⁵ If this is true, it would mean that Urartu could have presented itself as a formidable enemy as Ashurnasirpal II expanded northward into the Zagros.

On the other hand, there is no clear evidence of a campaign of Ashurnasirpal II to Urartu. And it is possible to understand the variant *a-di^{kur}Ú-ra-ar-tí* as “up to (and not including) Urartu.”⁵⁸⁶ Moreover, as we have argued, the other four variants at this point in the summary in the Standard Inscription and parallel compositions all refer to the outer limits of the Nairi lands, rather than to ever-increasing stages of Assyrian expansionism. If indeed the other modifications of this part of this *Versatzstück* in the royal inscriptions of Ashurnasirpal II did not reflect any real geographical expansions, there is precedent for suggesting that the variant *a-di^{kur}Ú-ra-ar-tí* does not reflect geographical expansion either. This variant may simply refer to the extreme northern limits of the Nairi lands. It must be kept in mind that we are not in a position to determine precisely what a concept such as Urartu would have meant to the Assyrians in the early-mid-ninth century, though the presence of a city in Nirbu with an Urartean name may mean that the border of Urartu was an opaque notion, at least from our modern point of view. Thus, there is no need to posit an Urartean campaign of Ashurnasirpal II to account for this variant, though it

⁵⁸⁴Fuchs 2012, 135.

⁵⁸⁵Fuchs 2012, 138.

⁵⁸⁶Cf. Liverani 1992, 120.

certainly cannot be ruled out. All of the variants may be adequately explained as various ways of referring to the outer limits of the Nairi lands.

However, our discussion thus far does allow us to gain some traction in determining the importance of this variant for our argument. Building on Liverani's arguments, we may suggest that the variant EN KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants) for *a-di* ^{kur}*Ú-ra-ar-tí* in line 9 of the Standard Inscription is an example of a compositional variant - an intentional, significant change in the wording of the text of the Standard Inscription. Regardless of whether the variant *a-di* ^{kur}*Ú-ra-ar-tí* reflects an Urartean campaign, the ideological significance of this variant remains. While Urartu was probably not yet the power that it would become in the eighth century, it was likely a growing force across the Zagros. Presumably, Urartu carried greater rhetorical force in a summary of the king's conquests than an obscure phrase such as KUR.NI-RIB *šá bi-ta-ni*.

But this does not establish for us which of these variants came first. On the one hand, the variant EN KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants) may have come first, and was displaced by *a-di* ^{kur}*Ú-ra-ar-tí*, either because of a successful campaign against Urartu, or because of the increased rhetorical force of this phrase as a description of the outer limits of the Nairi lands. On the other hand, the phrase *a-di* ^{kur}*Ú-ra-ar-tí* may have been replaced by EN KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants), to downplay the importance of Urartu, perhaps after an unsuccessful campaign against that country.⁵⁸⁷ Indeed, this latter option would dovetail nicely with the facts 1) that there is no mention of any campaign against Urartu in the

⁵⁸⁷I am very grateful to J. Lauinger for pointing this out to me.

inscriptions of Ashurnasirpal II, and 2) there is a conspicuous omission of dated campaigns before the final campaign in the annals (which is dated), leaving several years (877-867) of the king's reign ambiguous, from the point of view of military expansion.

How, then, are we to determine which of these variants - EN KUR.NI-RIB *ša bi-ta-ni* (and orthographic variants) or *a-di* ^{kur} *Ú-ra-ar-ti* - preceded which? This can be ascertained by observing the occurrence of these variants in the compositions from the Northwest Palace that can be placed in chronological order relative to one another, on the basis of their primary contexts. The earliest manuscripts of any composition in the Northwest Palace are manuscripts of the Palace Wall Foundation Text.⁵⁸⁸ Some of the manuscripts of this composition were discovered inside the mudbrick walls of the palace, behind the orthostats and colossi.⁵⁸⁹ Thus, it is possible to date these manuscripts of the Palace Wall Foundation Text earliest relative to those of the Standard Inscription, since they were transparently placed in their primary contexts earlier than the placement of all manuscripts of the Standard Inscription.⁵⁹⁰ This composition contains, in all of its manuscripts, the variant *a-di* KUR.NI-IR-BI *ša bi-ta-ni* (and orthographic variants).⁵⁹¹

The next inscription was the Slab Back Text, which was inscribed on the backs of the orthostats on which the Standard Inscription was incised, and hence was incised before the manuscripts of the Standard Inscription.⁵⁹² All of the extant manuscripts of this composition - very few in comparison with the hundreds which were probably originally incised - contain this same

⁵⁸⁸RIMA 2.0.101.34; cf. the discussion of this composition in Chapter Three.

⁵⁸⁹Russell 1999, 22.

⁵⁹⁰Cf. the similar conclusion of de Filippi 1977, 161, n. 191.

⁵⁹¹The manuscripts available to me, which preserve this part of the text, are: BM 90979, BM 90982, BM 92985, KC -, RC 1801, and I-5 (Layard's copy from Ms A).

⁵⁹²RIMA 2.0.101.35; cf. the discussion of this composition in Chapter Three.

variant.⁵⁹³ The Throne-Base/Colossus Text in all its manuscripts contains the majority text of the Standard Inscription, *a-di* ^{kur}*Ú-ra-ar-tí*.⁵⁹⁴ Finally, the Banquet Stele, which describes the banquet held at the completion of the Northwest Palace, has this latter variant as well.⁵⁹⁵ Thus, all manuscripts of both compositions which were installed in the Northwest Palace before the manuscripts of the Standard Inscription contained the variant EN KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants), while all manuscripts which were installed at the same time as or later than the manuscripts of the Standard Inscription contain the variant *a-di* ^{kur}*Ú-ra-ar-tí*, in the same *Versatzstück*. The Standard Inscription is a transitional text among the compositions in the Northwest Palace, since it has some manuscripts with *a-di* KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants), with the majority of manuscripts bearing *a-di* ^{kur}*Ú-ra-ar-tí*.

I suggest, then, that the variant *a-di* KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants) preceded the variant *a-di* ^{kur}*Ú-ra-ar-tí* in the development of the text of the Standard Inscription. If so, the variant *a-di* ^{kur}*Ú-ra-ar-tí*, even if it only reflects the outer limit of the Nairi lands, was probably chosen because it carried a greater sense of the king's accomplishments in the northwest than other options would. Indeed, this may have been more true as Urartu grew in strength, providing a reason for the introduction of this variant into Ashurnasirpal's summary.⁵⁹⁶ It also remains a possibility that there was a successful Assyrian campaign against Urartu, reflected in the

⁵⁹³The manuscripts available to me, which preserve this part of the text, are: BM 98066, BM 108836, BM 124557, BM 124558, BM 124579, BM 139984, O.276, and PC 693.

⁵⁹⁴RIMA 2.0.101.2; cf. the discussion of this composition in Chapter Three. All sufficiently preserved manuscripts of this composition available to me contain this variant, including the throne-base, as well as colossi B-a-1, B-a-2, B-b-2, D-d-1, D-d-2, E-c-1, F-f-1, F-f-2, G-b-1, G-b-2, S-e-1, S-e-2, WK-a-1, and WK-a-2.

⁵⁹⁵RIMA 2.0.101.30, ll. 13-14

⁵⁹⁶Cf. a similar suggestion in de Filippi 1977, 152.

same *Versatzstück* in the later compositions, but not reflected in the annals, possibly because the annals were written earlier than this campaign. Thus, this variant represents an intentional, compositional development of text of the Standard Inscription, from the I Recension toward the M Recension.

6.2.1.2. The Other Type I Variants in the I Recension

This direction of development may be detectable for two more of the Type 1 variants between the I Recension and the M Recension. First, variant 5, *gim-ri-šú* for *gim-ri-šá* in line 16 of the Standard Inscription, occurs in the following context in the majority of manuscripts:

UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ šá *a-pe-lu-ši-na-ni* šá ^{kur}Su-ḫi ^{kur}La-qe-e ana si-ḫír-ti-šá ^{uru}Sir-qu šá né-ber-ti ^{id}A.RAD ^{kur}Za-mu-a ana paṭ gim-ri-šá ^{kur}É-A-di-ni u ^{kur}Ḫat-te u šá ^PLu-

bar-na ^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aṣ-bit, “I took people, the conquest of my hand, of

the lands which I ruled: of Sūḫu, Lāqê in its entirety, Sirqu of the other side of the Euphrates

River, Zamua to its full extent, Bīt-Adini and Ḫatti, and of Lubarna, the Patinean; I settled (them)

in (its) midst.” The text of the I Recension has the reading, *gim-ri-šú*, with a third person masculine

line singular pronominal suffix on *gimru*, rather than the third person feminine singular pronomi-

nal suffix found in the M Recension. It is clear here that the pronominal suffix on *gimru* refers

back to the land of Zamua. Lands are regularly construed grammatically in Akkadian as femi-

nine,⁵⁹⁷ so *gim-ri-šú*, the variant in the I Recension, is probably a grammatical error, since the

pronominal suffix is masculine. The M Recension contains the correct form, *gim-ri-šá*.

⁵⁹⁷GAG §60d.

The second variant in which we may observe development toward the M Recension is variant 6, in the same passage of the Standard Inscription just quoted:

M Rec.	UN.MEŠ . . . šá . . . ^{kur} É-A-di-ni u ^{kur} Ḫat-te u šá ^P Lu-bar-na ^{kur} Pa-ti-na-a-a
I Rec.	UN.MEŠ . . . šá . . . ^{kur} É-A-di-ni šá ^{kur} Ḫat-ti u šá ^P Li-bur-na ^{kur} Pa-ti-na-a-a

While the presentation of variant 6 here actually contains three variants, what is of interest to us is the substitution between the conjunction *u* and the determinative pronoun *ša*. These names come at the end of a series of names of subjugated lands that Ashurnasirpal settled in Kalḫu, all of which are governed by a single instance of the determinative pronoun *ša*, which refers back to UN.MEŠ, hence “people . . . of GN₁, GN₂, GN₃, GN₄, Bīt-Adini . . .” The syntax of the variant *ša* in the I Recension (the second instance of *ša* in the quote above) could be understood in two ways. On the one hand, one could analyze it as referring back to Bīt-Adini, translating “people . . . of . . . Bīt-Adini of Ḫatti and of Lubarna the Patinean,” indicating that Bīt-Adini was to be associated with Ḫatti, and possibly even with Lubarna.⁵⁹⁸ In this case, one or both of the last two instances of the determinative pronoun *ša* in the I Recension could be understood to refer back to Bīt-Adini. On the other hand, one could interpret the variant *ša* in the I Recension as referring back to UN.MEŠ, translating, “people . . . of . . . Bīt-Adini, of Ḫatti, and of Lubarna the Patinean,” i.e., as continuing the list of peoples that Ashurnasirpal settled in Kalḫu. Thus, the syntax of the I Recension is ambiguous.

⁵⁹⁸The geographical, cultural, and political issues involved in determining the Assyrian perception of the referent of a geographical name are complex. Cf. RIMA 2.0.101.1 ii 21-3, where a DUMU *Ba-ḫi-a-ni*, a region east of the Balih, is apparently called ^{kur}Ḫat-ta-a-a (perhaps implying that Ḫatti included regions east of the Euphrates) to RINAP 1 35 iii 1-18 (Tiglath-pileser III), where Ḫatti clearly refers to a long list of polities west of the Euphrates. On the complexities introduced by the mixture of Hittite and Aramean culture in this region, cf. Younger 2016, §3.1.

The manuscripts of the M Recension separate Bīt-Adini and Ḫatti, substituting the conjunction *u* for the determinative pronoun *ša*, rendering, “people . . . of . . . Bīt-Adini and (of) Ḫatti, and of Lubarna the Patinean.” This syntax is clearer about the syntactic role of ^{kur}*Ḫat-te*, and neither does it allow ambiguity about the role of the phrase *u šá^p Lu-bar-na*. Thus, the variant in the M Recension is syntactically more transparent, and may be viewed as a change from the reading in the I Recension in order to clarify the syntax.

The remainder of the variants do not suggest any direction of change, though there is nothing to prevent them being changes from the readings in the I Recension toward the readings in the majority of manuscripts.⁵⁹⁹ Variant 1 occurs in line 8 of the Standard Inscription and involves a substitution between A.AB.BA GAL-*ti*, which renders a Babylonian form, *tâmti rabīti*, in the manuscripts listed above, and A.AB.BA GAL-*te*, which renders an Assyrian form, *tâmtē rabīte*, in the majority of manuscripts. The other two variants are orthographic substitutions. Variant 3, *e-ber-ta-an* for *e-ber-tan* in line 9, involves simply a substitution between a CV-VC orthography and a CVC orthography. The signs used - TA, AN, and KAL - are very common signs, and would presumably have been known to any experienced scribe. It is worth observing that all sufficiently preserved I Recension manuscripts also have this orthography for the instance of this term in line 8, though some other manuscripts also contain it there. Thus, there is a tendency in the I Recension manuscripts to spell this term in this way. Variant 4, *ki-šit-ti* for KUR-*ti* in line 15, is another orthographic substitution, this time between a syllabic spelling and a logographic spelling with phonetic complement.

⁵⁹⁹Further comments on the Type 1 variants of the I Recension can be found in Appendix 1 §I.A.

6.2.2. Analysis of the Type 2 Variants in the I Recension

In addition to the six Type 1 variants between the I Recension and the M Recension, there are fifteen Type 2 variants:

- a. *dan-nu* for *dan-ni*, Line 1
- b. Extended Set of Epithets for Adad-nārārī II, Line 2
- c. (MAN) *šá ina* ^{gisr}TUKUL-ti DINGIR.MEŠ GAL.MEŠ, Line 4
- d. *e-ber-ta-an* for *e-ber-tan*, Line 8
- e. EN for *a-di*, Line 9, First Instance
- f. EN for *a-di*, Line 9, Second Instance
- g. TA ^{uru}DU₆-šá-Za-ab-da-ni u ^{uru}DU₆-šá-Ab-ta-ni for TA ^{uru}DU₆-šá-Ab-ta-a-ni *a-di* ^{uru}DU₆-šá-Za-ab-da-ni, Line 10
- h. ^{uru}Ba-bi-te for ^{kur}Ba-bi-te, Line 11
- i. ^{id}Pu-rat-te for ^{id}A.RAD, Line 16
- j. ^{kur}Hat-ti for ^{kur}Hat-te, Line 16
- k. ^PLi-bur-na for ^PLu-bar-na, Line 17
- l. DU₆ *la-be-ru ú-na-ki-ir* for DU₆ *la-be-ru lu ú-na-ki-ir*, Line 17
- m. *ú-na-kir₇* for *ú-na-ki-ir*, Line 17
- n. ZABAR for ZABAR.MEŠ, Line 20
- o. Omission of AN.BAR.MEŠ, Line 21

Like some of the former type of variant, some of those of the latter type show evidence of compositional development toward the text of the majority of manuscripts. Unlike the variants which only occur in I Recension manuscripts, however, these variants also occasionally occur in other Standard Inscription manuscripts. It will be important to account for these manuscripts in the following discussion.

Variant a, *dan-nu* for *dan-ni* in line 1, is an important example of grammatical substitution. This variant should be analyzed alongside the variant GAL for GAL-*e* in the same context, which occurs in all I Recension manuscripts except I-12, I-13, and I-25. The relevant readings in context are as follows:

Most M Rec. Mss.	A RN MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ^{kur} Aš-šur
Most I Rec. Mss.	A RN MAN GAL MAN <i>dan-nu</i> MAN ^{kur} Aš-šur
I-12, I-13, I-25	A RN MAN GAL- <i>e</i> MAN <i>dan-nu</i> MAN ^{kur} Aš-šur

The nouns and adjectives after A should be in the genitive case, but they are not in most I Recension manuscripts. The reading *dan-nu*, which occurs in all sufficiently preserved I Recension manuscripts, is a grammatical error. The correct form occurs in the majority of manuscripts. The reading in I-12, I-13, and I-25 is unusual, because it partially corrects the grammatical non-agreement in the remainder of the I Recension manuscripts, by adding a phonetic complement to the logogram GAL, indicating that the adjective should be read in the genitive case, but it leaves *dannu* in the nominative.

In this connection, variant b is also important. All I Recension manuscripts contain an extended set of epithets for Adad-nārārī II in line 2, which are identical to the epithets for Tukultī-Ninurta II in line 1. The majority of manuscripts omit the extended epithets.

Most M Rec. Mss.	A RN	MAN ŠÚ MAN ^{kur} Aš-šur- <i>ma</i>
Most I Rec. Mss.	A RN MAN GAL	MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur- <i>ma</i>
I-12, I-13, I-25	A RN MAN GAL- <i>e</i>	MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur- <i>ma</i>

As in the epithets for Tukultī-Ninurta II, the epithets for Adad-nārārī II contain a grammatical error in all I Recension manuscripts: the epithets are marked incorrectly for case. The situation is the same as above, except that the majority of manuscripts simply omits the very epithets for which the confusion occurred. Again, manuscripts I-12, I-13, and I-25, partially correct this by reading MAN GAL-*e* MAN *dan-nu*. Various scenarios could be proposed to account for these phenomena, but what is important for our argument is that there was apparently some confusion of cases at this point in these epithets, and this confusion is eliminated in the M Recension,

whether by correcting the case agreement of the epithets or by eliminating the troublesome epithets altogether.⁶⁰⁰

This non-agreement of cases occurs, outside of the I Recension, only in a small group of manuscripts which occasionally contains Type 2 variants from the I Recension, including B-5, B-17, Y-10, Y-39, Y-45, Y-47, and Y-60. They contain the following readings:

Line 1

B-5	DUMU RN MAN GA[L] MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur
B-17	‘DUMU RN’ [. . .] ‘GAL MAN <i>dan-nu</i> MAN ŠÚ MAN’ [. . .]
Y-10	A RN MAN GAL- <i>e</i> MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur
Y-39	A RN MAN GAL MAN <i>dan</i> ¹ - <i>nu</i> MAN ŠÚ MAN ^{kur} Aš-šur
Y-45	A RN MAN GAL- <i>e</i> MAN <i>dan</i> -‘ <i>nu</i> ’ MAN ŠÚ MAN ^{kur} Aš-šur
Y-47	[. . .] MAN GAL- <i>e</i> MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur
Y-60	‘A RN MAN’ GAL- <i>e</i> MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur

Line 2

B-5	DUMU RN	MAN ŠÚ MAN ^{kur} Aš-šur-ma
B-17	[. . .]	
Y-10	A RN	MAN ŠÚ MAN ^{kur} Aš-šur-ma
Y-39	A RN MAN GAL MAN dan-nu	MAN ŠÚ MAN ^{kur} Aš-šur-ma
Y-45	A RN	MAN ŠÚ MAN ^{kur} AŠ- ^r ma ¹
Y-47	A RN [. . .]	
Y-60	A RN	MAN ŠÚ MAN ^{kur} Aš-šur-ma

The remainder of the manuscripts of the Standard Inscription contain the majority text at this place of variation. One or both of two phenomena may explain why these variants appear in

⁶⁰⁰M. Worthington observes, “Title, epithets, and divine names standing in a case other than the nominative occasionally nonetheless display the nominative ending *-u*. These instances contrast with ‘correctly’ written endings elsewhere on the same manuscripts, so that there seems to be a conscious drive to use the nominative ending *-u* for titles etc. regardless of their grammatical case as determined by syntax. The intention seems to be to confer an absolute and unvarying quality to the epithet or title, and accordingly we propose to call this the ‘honorific’ use of the nominative” (Worthington 2012, §4.5). It is possible that this phenomenon caused the original writing of the nominative in most of the manuscripts of the I Recension, but the fact that the vast majority of manuscripts of the Standard Inscription contain the genitive in this case, as well as the apparent partial correction in I-12, I-13, and I-25, suggests that maintaining case concord was important to the scribes who produced the M Recension, and possibly some manuscripts of the I Recension.

manuscripts which do not contain the Type 1 variants and the unique combination of Type 2 variants of the I Recension. These variants could have been derived from the I Recension, and transmitted to some of these reliefs, or they could have been produced by parallelism. Nonetheless, it is striking that the confusion of cases here is completely eliminated in all other manuscripts of the Standard Inscription.

Another variant which is of interest to us here is variant g, which occurs in line 10 of the Standard Inscription:

Most M Rec. Mss.	TA ^{uru} DU ₆ -šá- <i>Ab-ta-a-ni a-di</i> ^{uru} DU ₆ -šá- <i>Za-ab-da-ni</i>
B-5, B-28, Y-10, Y-39, Y-46, Y-55	TA ^{uru} DU ₆ -šá- <i>Za-ab-da-ni u</i> ^{uru} DU ₆ -šá- <i>Ab-ta-ni</i>
Y-11	<i>a-di</i> ^{uru} DU ₆ -šá- ^P <i>Za-ab-d[a-ni . . .]</i> ^{uru} DU ₆ -šá- <i>Ab-ta-ni</i>
I Recension	TA ^{uru} DU ₆ -šá- <i>Za-ab-da-ni u</i> ^{uru} DU ₆ -šá- <i>Ab-ta-ni</i>

This substitution involves both grammar and lexemes, since the readings invert the order of the geographical names and replace the particle between them. This substitution occurs in the context of the summary of Ashurnasirpal's conquests which are presented in a series of *ištu . . . adi .*

. . phrases in all other cases in the summary. Here, the manuscripts of the I Recension read, TA

KUR.NI-RIB šá ^{kur}*Kîr-ru-ri a-di* ^{kur}*Gîl-za-ni* TA *e-ber-tan* ^{id}*Za-ba* KI.TA *a-di* ^{uru}DU₆-*Ba-a-ri* šá

el-la-an ^{kur}*Za-ban* TA ^{uru}DU₆-šá-*Za-ab-da-ni u* ^{uru}DU₆-šá-*Ab-ta-ni* ^{uru}*Ħi-ri-mu* ^{uru}*Ħa-ru-tu* KUR

bi-ra-a-te šá ^{kur}*Kar-du-ni-áš ana mi-iš-ri* KUR-*ia ú-ter*, “I returned to the border of my land from

KUR.NI-RIB of Kîrrûri to Gilzāni, from the opposite side of the lower Zab River to Tîl-Barri

which is above Zabban, from Tîl-ša-Zabdāni and Tîl-ša-Abtāni, Ħirimmu, Ħarrutu, land of the

fortresses of Karduniaš.” These manuscripts omit an *adi*-phrase corresponding to the *ištu*-phrase

with which the segment, TA ^{uru}DU₆-šá-*Za-ab-da-ni u* ^{uru}DU₆-šá-*Ab-ta-ni*, begins. The text of

most M Recension manuscripts maintains the balance of these phrases by using the preposition *adi* between the geographical names. The other M Recension manuscripts, the variants of which are listed above, either agree with the I Recension or, in the case of Y-11, agree with the I recension in the order of the geographical names, but precede them with a different preposition.

In all manuscripts of the Standard Inscription in which the change of particle between these geographical names occurred, it was accompanied by the inversion of the order of the geographical names. It is difficult to know why this inversion occurred, mainly because we do not know precisely where these places were. While it is likely, on the basis of this context, that these places were on the northern border of Babylonia, it is impossible to determine the extent of land indicated by the phrases, TA ^{uru}DU₆-šá-*Ab-ta-a-ni a-di* ^{uru}DU₆-šá-*Za-ab-da-ni*. Liverani suggests that this variant reveals “perhaps the embarrassment in using toponyms all belonging to the same area as the opposite terms of an expansion,” since, Liverani asserts, “no notable campaigns and no territorial gains had been accomplished in that direction.”⁶⁰¹ But even if Liverani is correct, the fact that such *ištu . . . adi . . .* collocations in Assyrian summaries of conquests generally put the location nearer to Assyria in the *ištu*-phrase and the far extent in the *adi*-phrase, as Liverani observes,⁶⁰² may imply that bringing balance to this *ištu . . . adi . . .* collocation required inverting the order of the geographical names because Tīl-ša-Abtāni was closer to Assyria than Tīl-ša-Zab-dāni was.

Like the variant KUR.NI-RIB šá *bi-ta-ni* (and orthographic variants) for ^{kur}Ú-*ra-ar-ṭí*, the changes at this place of variation in this summary are evident in the same *Versatzstück* in other

⁶⁰¹Liverani 1992, 120-1.

⁶⁰²Liverani 1992, 119.

compositions of Ashurnasirpal II, as part of the compositional development of the summary. In all of these compositions, all parts of this clause are fixed, except the phrases involving the geographical names Tīl-ša-Abtāni and Tīl-ša-Zabdāni. The variants are as follows:

TA ^{uru}DU₆-šá-Ab-ta-ni a-di ^{uru}DU₆-šá-^PZa-ab-da-ni⁶⁰³
a-di ^{uru}DU₆-šá-^PZa-ab-da-a-ni u ^{uru}DU₆-šá-^PAb-ta-a-ni⁶⁰⁴
a-di DU₆-šá-^PA-ba-ta-a-ni TA DU₆-šá-^PA-ba-ta-a-ni a-di DU₆-šá-^PZa-ab-da-a-ni⁶⁰⁵
EN ^{uru}DU₆-šá-^PZa-ab-da-ni u ^{uru}DU₆-š[á]-^PAb-ta-a-ni⁶⁰⁶
EN ^{uru}[DU₆-šá-Zab¹-[da]-¹a-ni u ^{uru}DU₆¹-[šá-Ab-ta-(a-)ni]⁶⁰⁷
EN ^{uru}DU₆-šá-Za-ab-da-ni u ^{uru}DU₆-šá-Ab-ta-ni⁶⁰⁸
TA ^{uru}DU₆-šá-Ab-ta-ni a-di ^{uru}DU₆-šá-Za-ab-da-ni⁶⁰⁹
TA ^{uru}DU₆-šá-Za-ab-da-a-ni u ^{uru}DU₆-šá-Ab-ta-a-ni⁶¹⁰
TA ^{uru}DU₆-šá-Ab-ta-ni a-di ^{uru}DU₆-šá-^PZa-ab-da-ni⁶¹¹
TA ^{uru}DU₆-šá-Ab-ta-ni EN ^{uru}DU₆-Za-ab-da-ni⁶¹²
TA ^{uru}DU₆-šá-Ab-ta-a-ni a-di ^{uru}DU₆-šá-Za-ab-da-a-ni⁶¹³
TA ^{uru}DU₆-šá-Ab-ta-ni a-di ^{uru}DU₆-šá-Za-ab-da-ni⁶¹⁴
a-di ^{uru}DU₆-šá-Za-ab-da-ni u ^{uru}DU₆-šá-Ab-ta-ni⁶¹⁵
¹TA¹-tu ^{uru}DU₆-šá-Ab-ta-ni a-di ^{uru}DU₆-šá-¹Za¹-ab-da-ni⁶¹⁶
iš-tu ^{uru}DU₆-šá-Ab-ta-a-ni a-di ^{uru}DU₆-šá-Za-ab-da-⟨ni⟩⁶¹⁷
TA ^{uru}DU₆-šá-Ab-ta-ni a-di ^{uru}DU₆-šá-Za-ab-da-ni⁶¹⁸
TA ^{uru}DU₆-šá-Za-ab-da-ni ù ^{uru}DU₆-šá-Ab-ta-ni⁶¹⁹

⁶⁰³Imgur-Enlil Foundation Tablets (RIMA 2.0.101.50), ll. 15-6

⁶⁰⁴Imgur-Enlil, Balawat Gates (RIMA 2.0.101.51), l. 22

⁶⁰⁵Aššur, inscription on stone blocks (RIMA 2.0.101.53), l. 5

⁶⁰⁶Nineveh, Ishtar Temple reliefs, Standard Inscription (RIMA 2.0.101.40), l. 26

⁶⁰⁷Nineveh, Ashurnasirpal II palace, inscription on stone fragments (RIMA 2.0.101.42), l. 9

⁶⁰⁸Kalḫu, City Wall Foundation Text (RIMA 2.0.101.26), l. 27

⁶⁰⁹Kalḫu, Palace Wall Foundation Text, majority reading (RIMA 2.0.101.34), ll. 16-7

⁶¹⁰Kalḫu, Palace Wall Foundation Text, variant (RIMA 2.0.101.34), ll. 16-7

⁶¹¹Kalḫu, Kidmuri Temple, foundation tablet (RIMA 2.0.101.38), ll. 14-5

⁶¹²Kalḫu, Ninurta Temple reliefs M-9, M-10, Back (RIMA 2.0.101.31), ll. 9-10

⁶¹³Kalḫu, Ninurta Temple reliefs M-9, M-10, Front (RIMA 2.0.101.3), ll. 41-2

⁶¹⁴Kalḫu, Ninurta Temple dais, Annals (RIMA 2.0.101.1) ii 130

⁶¹⁵Kalḫu, Ninurta Temple dais, Annals (RIMA 2.0.101.1) iii 123-4

⁶¹⁶Kalḫu, Lions of Šarrat-nipḫi, Back (RIMA 2.0.101.32), ll. 5-6

⁶¹⁷Kalḫu, Lions of Šarrat-nipḫi, Front (RIMA 2.0.101.28), iv 6-7

⁶¹⁸Kalḫu, Slab Back Text, majority reading (RIMA 2.0.101.35), l. 6

⁶¹⁹Kalḫu, Slab Back Text, variant (RIMA 2.0.101.35), l. 6

TA ^{uru}DU₆-šá-*Ab-ta-a-ni a-di* ^{uru}DU₆-šá-*Za-ab-da-ni*⁶²⁰

TA ^{uru}DU₆-šá-*Za-ab-da-ni u* ^{uru}DU₆-šá-*Ab-ta-a-ni*⁶²¹

TA ^{uru}DU₆-šá-*Ab-ta-a-ni a-di* ^{uru}DU₆-šá-*Za-ab-da-a-ni*⁶²²

TA ^{uru}DU₆-šá-*Za-ab-da-ni u* ^{uru}DU₆-šá-*Ab-ta-a-ni*⁶²³

TA ^{uru}DU₆-šá-*Ab-ta-a-ni a-di* ^{uru}DU₆-šá-*Za-ab-da-a-ni*⁶²⁴

The following observations may be made about these variants. First, in every instance in which the particle between these geographical names is the conjunction *u*, the order of the geographical names is always Tīl-ša-Zabdāni - Tīl-ša-Abtāni; when they are connected by the preposition *adi*, the order is always Tīl-ša-Abtāni - Tīl-ša-Zabdāni. This comports with the same phenomenon in the manuscripts of the Standard Inscription, and supports the notion that the replacement of the particle between these geographical names may have necessitated a change of their order. Second, our suggestion that this inversion of order depending upon the intervening particle was because Tīl-ša-Abtāni was closer to Assyria than Tīl-ša-Zabdāni may be further confirmed in the form which appears on the stone blocks from Aššur: *iš-tu e-ber-ta-an* ^{id}*Za-ba šu-pa-li-i a-di* DU₆-*A-ba-ri šá el-la-an* ^{kur}*Za-ban*^{an} *a-di* DU₆-šá-^P*A-ba-ta-a-ni* TA DU₆-šá-^P*A-ba-ta-a-ni a-di* DU₆-šá-^P*Za-ab-da-a-ni*, “. . . from the opposite side of the lower Zab River to Tīl-Barri, which is above Zabban, as far as Tīl-ša-Abtāni; from Tīl-ša-Abtāni to Tīl-ša-Zabdāni . . .”⁶²⁵ This variant gives the impression that the furthest extent from the point of view of the Assyrian heartland was Tīl-ša-Zabdāni. Third, when the geographical names follow *adi*, rather than *ištu*, the collocation

⁶²⁰Kalḫu, Standard Inscription, majority reading (RIMA 2.0.101.23), l. 10

⁶²¹Kalḫu, Standard Inscription, variant (RIMA 2.0.101.23), l. 10

⁶²²Kalḫu, Throne-Base/Colossus Text, majority reading (RIMA 2.0.101.2), ll. 14-15

⁶²³Kalḫu, Throne-Base/Colossus Text, variant (RIMA 2.0.101.2), ll. 14-15

⁶²⁴Kalḫu, Banquet Stele (RIMA 2.0.101.30), ll. 16-7

⁶²⁵RIMA 2.0.101.53, l. 5

takes the form *Tīl-ša-Zabdāni u Tīl-ša-Abtāni*. In this case, these geographical names should be read as a continuation of the description of the extent of conquest which preceded it, hence, e.g., TA *e-ber-ta-an* ^{id}*Za-ba* KI.TA *a-di* ^{uru}DU₆-*Ba-a-ri* *ša el-an* ^{uru}*Za-ban a-di* ^{uru}DU₆-*ša*-^P*Za-ab-da-a-ni u* ^{uru}DU₆-*ša*-^P*Ab-ta-a-ni*, “. . . from the opposite side of the lower Zab River to Tīl-Barri, which is above Zabban, as far as Tīl-ša-Zabdāni and Tīl-ša-Abtāni . . .” the variant that appears on the Balawat Gates.⁶²⁶ This corresponds to the form of the phrase in Y-11. The reading in the I Recension conflates the form reflected in Y-11 with the form in the majority of manuscripts of the Standard Inscription, producing an imbalanced summary. It is difficult or impossible to know how this would have happened, but it is important to emphasize, for our purposes, 1) that the collocation in the I Recension is semantically imbalanced, 2) that the balance of the summary is corrected in the majority of manuscripts, and 3) that this should be viewed in the larger context of the compositional development of this part of the *Versatzstück*. The diversity in this place of variation among the manuscripts of the Standard Inscription reflects the general compositional instability at this point in the *Versatzstück* in several of Ashurnasirpal II’s royal inscriptions.

The remainder of the fifteen variants which occur in a unique combination in I Recension manuscripts do not necessarily imply a direction of development between the I and M Recensions. These variants involve variation between two correct options, both of which were common. However, they can be explained as changes toward the readings in the majority of manuscripts at least as easily as they could be explained as changes in the opposite direction. The referent of the determinative pronoun *ša* in variant c, {MAN} *ša ina* ^{gis}TUKUL-*ti* DINGIR.MEŠ GAL.MEŠ in line 4, which occurs in the I Recension manuscripts, could be argued to be clarified

⁶²⁶RIMA 2.0.101.51, l. 22

in the majority of manuscripts with the presence of MAN, but the term is not required in the syntax of the composition.

The orthographies of the personal name Lubarna, which occurs as *Li-bur-na* in the manuscripts of the I Recension and in B-5, but as *Lu-bar-na* in the remainder of manuscripts, may have been equally correct. However, if we are correct that the text of the I Recension was changed in the direction of the majority of manuscripts, we may suggest the possibility that the orthography ^P*Li-bur-na* was suppressed in favor of the orthography ^P*Lu-bar-na*, possibly because of confusion about how the name should be written. Such confusion may be in evidence in the orthography ^P*Lu-bur-na* in B-28, which appears to be a combination of the two standard orthographies, and in the name as it appears in I-12 and I-13, with the wrong determinative, ^{kur}*Li-bur-na*. The latter appears to reveal uncertainty about the semantic category (personal name or geographical name) of the name for the exemplar of I-12 and I-13.

Variants e and f involve the difference between a logographic and a syllabic orthography of a preposition, EN vs. *a-di*, and variant i is similarly the difference between a logographic and a syllabic orthography, ^{id}*Pu-rat-te* for ^{id}A.RAD, both common. Variants d and m, *e-ber-ta-an* for *e-ber-tan* in line 8 and *ú-na-kir₇* for *ú-na-ki-ir* in line 17, respectively, are different, common orthographies for a syllable, CV-VC vs. CVC.⁶²⁷ Variant h, ^{uru}*Ba-bi-te* for ^{kur}*Ba-bi-te* in line 11, in-

⁶²⁷With respect to variant m, *ú-na-kir₇* for *ú-na-ki-ir* in line 17, it should be noted that KIR₇ was likely a common way of writing the final syllable of forms of *nakāru* in the inscriptions of Ashurnasirpal II. According to von Soden & Röllig 1991, Nr. 253, the KIR₇ (𒌦𒍪) sign, which also has the value tum₁₁, is an “Assyr. graph. Variante der Zeichen KIR₆ (Nr. 245, 𒌦𒍩) und TUM (Nr. 252, 𒌦𒍪).” They cite examples of the sign from inscriptions of Adad-nārārī I and Ashurnasirpal II. Upon inspection, the examples from Adad-nārārī I turn out to be KIR₆, not KIR₇. The remainder of the examples of KIR₇ given in von Soden & Röllig 1991 are from the inscriptions of Ashurnasirpal II

volves a different determinative for a geographical name, but both determinatives are common with this name.⁶²⁸ Variant j, ^{kur}*Hat-ti* for ^{kur}*Hat-te* in line 16, is between a Babylonian and an Assyrian genitive, and there is no hint that one of these forms was considered more correct than the other. Variant l, DU₆ *la-be-ru ú-na-ki-ir* for DU₆ *la-be-ru lu ú-na-ki-ir* in line 17, involves the presence or absence of the asseverative particle *lū*. This particle occurs with the following verb in all manuscripts, but its absence here is unproblematic. For variant o, the omission of AN.BAR.MEŠ in the booty list in line 21, it should be noted that there is nothing obligatory about the presence or absence of this element in booty lists in Assyrian royal inscriptions.

Variant n, ZABAR for ZABAR.MEŠ in line 20, is the only apparent exception to this pattern of development toward the text of the M Recension. The noun functions as a genitive of material in the phrase *si-kát kar-ri ZABAR(.MEŠ)*. This noun is always in the singular in this collocation in Assyrian royal inscriptions other than the manuscripts of the Standard Inscription,⁶²⁹ and thus we expect the reading of the I Recension to be the correct reading. Nonetheless, in the majority of manuscripts, including those of the I Recension, when ZABAR appears among the metals in the booty list of line 21, it is plural (ZABAR.MEŠ), as are all of the other metals listed there, indicating large amounts of each of these metals. It is possible that ZABAR.MEŠ as

(City Wall Foundation Text [RIMA 2.0.101.26], l. 69, *mu-na-kir₇*; Annals [RIMA 2.0.101.1] ii 105, *kir₇-hu-šu; ú-na-kir₇*, usually in identical contexts as the Standard Inscription, in the following compositions: Annals [RIMA 2.0.101.1] ii 3, 132; iii 136; Throne-Base/Colossus Text [RIMA 2.0.101.2], l. 56; Nimrud Monolith [RIMA 2.0.101.17] ii 8; City Wall Foundation Text [RIMA 2.0.101.26], l. 56; Banquet Stele [RIMA 2.0.101.30], l. 23; Ninurta Temple Slab Backs [RIMA 2.0.101.31], l. 11). It is possible that the scribes working for Ashurnasirpal II at Kalḫu were familiar with this sign, and could produce it at need, particularly to write the verb *unakkir*, which was ubiquitous in Ashurnasirpal's inscriptions.

⁶²⁸Parpola 1970, 64.

⁶²⁹RIMA 2.0.87.10, l. 68; RIMA 2.0.87.11, r. 7'; RIMA 2.0.101.2, l. 60; RIMA 2.0.101.17 v 15; RIMA 2.0.101.26, ll. 62-3 RIMA 2.0.101.28 v 10-11; RIMA 2.0.101.30, l. 29.

a genitive of material was not considered to be incorrect by Ashurnasirpal's scribes when it referred to numerous objects of bronze, as it does in line 20. This may explain why the plural form also occurs in more than twenty M Recension manuscripts, possibly through parallelism.

6.3. Conclusion

Liverani's distinction between compositional variants as marking "a progressive amelioration toward a solution considered (by the author) to be optimal" and transmissional variants, which "mark the stages of a progressive deterioration in the written tradition, of a progressive removal from an archetype,"⁶³⁰ should be reconsidered with respect to their application to the variants we have just analyzed. I have identified three Type 1 variants and three Type 2 variants which, I have argued, are best explained as ameliorations toward the text of the M Recension. One of the Type 1 variants and one of the Type 2 variants can be shown to be part of larger patterns of compositional development at the same places of variation in the *Versatzstücke* in which they appear throughout the compositions of Ashurnasirpal II. We must keep in mind that compositional variants are not all motivated by political ideology or historical developments in Liverani's formulation, but also relate to stylistics.⁶³¹ So far as I can tell, only one of the variants analyzed above - EN KUR.NI-RIB *ša bi-ta-ni* (and orthographic variants) for *a-di* ^{kur}*Ú-ra-ar-ṭi* - may be explained as motivated by historical-political developments. The remainder are more likely concerned with the grammatical and stylistic improvement of the text of the Standard Inscription. What is important for our study, however, is that all of the six variants which are arguably compositional are best explained as changes of the text found in the I Recension toward

⁶³⁰Liverani 1981, 228.

⁶³¹Liverani 1981, 228, 230.

the text found in the M Recension. Not only is it more likely that the phrase KUR.NI-RIB *ša bi-ta-ni* was replaced by the more ideologically loaded geographical name Urartu, possibly in light of historical developments in either Assyria or Urartu or both, but it is also more likely that grammatical errors and confusing style in the cases analyzed were corrected and clarified, rather than the opposite scenario.

Unfortunately, the evidence does not allow us to determine in what way this development may have occurred. It is unlikely that the archetypes of the I and M Recensions were both copied from the same manuscript, unless the copyist was allowed the freedom to make the changes that appear between these two recensions, since, as we have argued, at least some of the variants between the I and M Recensions are likely compositional, rather than transmissional. It is possible that the master copy of the I Recension, or one of the intermediate copies, or even one of the extant manuscripts, was used as the basis for updating the text of the Standard Inscription, producing a new recension, the M Recension.

Finally, it is worth observing that all manuscripts bearing the I Recension, which have a known provenience, come from Room I. It is striking that the I Recension was excluded from use in the other rooms of the Northwest Palace, so far as this is known. While it is admitted that many reliefs from the Northwest Palace are no longer extant, some reliefs from most rooms are extant, and some rooms are very well represented by reliefs. On the other hand, manuscripts of both the I and M Recensions occur in Room I. Moreover, Room I is the only room known to have had two different compositions on the walls: reliefs I-5, I-5a, and I-6 contain the Palace Wall Foundation Text, a text which bears its name because several of its exemplars were found in

the walls of the Northwest Palace as foundation deposits.⁶³² This composition was probably chronologically earlier than the Standard Inscription, which is only attested on the surfaces of architectural components of the palace. A final uniqueness of Room I is that the figures in the reliefs in Room I are uniquely designed compared to the figures in other reliefs in the Northwest Palace.⁶³³ All of this textual diversity in Room I contrasts sharply with the textual stability of the remainder of the rooms of the Northwest Palace, which have only the M Recension of the Standard Inscription inscribed on their walls. One explanation for this state of affairs is that the predominant textual medium, the orthostat, moved from a state of textual and artistic instability in Room I, perhaps because it was decorated earlier than other rooms, to textual and artistic stability in (most of) the other rooms for which we have evidence.⁶³⁴

Thus, the text of the Standard Inscription appears to have undergone a process of both transmissional development, represented, e.g., in the variants which occur in the text of the subgroups of the I Recension, and compositional development, represented in the variants between the I and M Recensions. The direction of compositional development was characterized by correction of errors in the I Recension, clarification of confusing constructions in the I Recension, and updating of the politically significant summary of conquests, culminating in the M Recension. This process may have paralleled a process of textual and artistic stabilization in the decoration of the Northwest Palace as a whole.

⁶³²See the discussion of this composition in Chapter Three; cf. Russell 1999, 22-3.

⁶³³Paley 1976, 13.

⁶³⁴Cf. similar observations and conclusions in Paley 1976, 146-7; Russell 1998, 673-4.

Chapter Seven:

The Mode of Transmission of the Standard Inscription to the Extant Manuscripts

7.1. Introduction

If we are correct in our reconstruction of the process of producing the extant manuscripts of the Standard Inscription, the final stage in the process involved transferring the text of the Standard Inscription from multiple exemplars, the intermediate copies, to the orthostats in the Northwest Palace. In this chapter, I will attempt to use the evidence of this stage of transmission available to me to elucidate how this was done. More specifically, what is of interest to us in this chapter is the mode of transmission - visual or aural - of the text of the Standard Inscription from the intermediate copies to the extant manuscripts.

It is very difficult to determine modes of transmission of cuneiform texts, because both of the instruments of errors in these two modes of transmission - the eyes (copying) and the ears (dictation) - are more or less engaged in both modes of transmission. Thus, M. Worthington has observed that visual errors, such as “visual misidentification of cuneiform signs,” may be caused by a person dictating, and the preservation of the exact orthography of an exemplar may be due to the convergence of shared orthographic practices⁶³⁵ or by the comments of the person dictating.⁶³⁶ Visual errors in a dictated text or aural errors in a text copied visually could have been caused at different stages of transmission. Moreover, what might be interpreted as evidence of dictation, such as Sandhi spellings or substitutions of homophonous signs, may be caused by *dic-*

⁶³⁵Worthington calls this orthographic convergence; cf. Worthington 2012, §2.4.2.

⁶³⁶Worthington 2012, 6-7.

tée intérieure, when the copyist “hears” in his mind the text he is writing.⁶³⁷ If, indeed, as A. K. Grayson suggests, copyists mumbled to themselves the words as they visually copied, a phenomenon which Grayson calls auto-dictation, it is possible that aural errors were caused when the scribes heard the texts from themselves.⁶³⁸

It seems that dictation as a mode of transmission was useful for the production of many manuscripts of a composition in a short time, since a person could dictate from an exemplar simultaneously to multiple scribes, each making their own copy. However, if Akkadian texts were dictated in Mesopotamia, we do not know how it was done, and we do not have a corpus of Akkadian texts which we know were dictated, so that we can study variants associated with this mode of transmission.⁶³⁹ We do not know if there was a clarification procedure for orthography or, on the other hand, to what degree the orthographic practices of scribes constrained them in the production of display inscriptions such as the Standard Inscription.

Given these methodological obstacles, how are we to proceed in attempting to detect the mode of transmission operative for the manuscripts of the Standard Inscription? P. Delnero, in his study of memorization as a means of transmitting Old Babylonian Sumerian literary texts, makes an observation which is important for our study: “The means by which a source was copied is most evident not in the occurrence of isolated variants, which could be indicative of any one of several different types of copying, but instead in the distribution of different variant types within a source.”⁶⁴⁰ He goes on to define patterns of variants which are likely to occur with each of three types of transmission:

⁶³⁷ Worthington 2012, §1.2.2, §3.2.3.

⁶³⁸ Grayson 1991b, 265-6; Grayson 2000, 303.

⁶³⁹ See, for dictation of Akkadian manuscripts, Worthington 2012, §1.2.2; for dictation of Sumerian literary compositions, Delnero 2012b, 17-24; for dictation of Hittite texts, Campbell 2015; Houwink Ten Cate 1968; for dictation of Egyptian texts, Burkard 1977; for dictation of classical and biblical manuscripts, Skeat 1956.

⁶⁴⁰ Delnero 2012a, 207.

Sources copied from dictation are likely to contain a relatively large number of incorrectly spelled, phonetic writings of the words - forms the scribe was hearing - but fewer non-aural variants, such as grammatical mistakes, semantic substitutions, conspicuous omissions and additions, and transfer errors. By contrast, sources copied directly from another exemplar will contain more mechanical errors, visual mistakes, and minor omissions, but fewer mistakes in general, especially of more conspicuous types. Duplicates copied from memory, on the other hand, . . . contain not only memorial transfer errors and conspicuous omissions - the two types of errors that are most diagnostic of memory errors - but also numerous variants of other types, including phonetic writings, mechanical errors, and visual(izing) mistakes, all of which can also occur in sources copied from dictation or direct copying.⁶⁴¹

While some of the observations which Delnero makes for his own corpus may need modification for other corpora,⁶⁴² and we will not consider memorization as a mode of transmission of the Standard Inscription,⁶⁴³ nonetheless, the emphasis on patterns of variation is important. While attempting to identify modes of transmission on the basis of one or two variants is problematic, patterns of variation are better guides.

J. Lauinger, in his study of modes of transmission in the Succession Treaty of Esarhad-don, adds to the observations of Delnero. After discussing the pitfalls of detecting modes of

⁶⁴¹Delnero 2012a, 207. This article gives both theoretical discussion of memory errors, including memorial transfer errors and conspicuous omissions, as well as examples of these features in Delnero's corpus.

⁶⁴²For example, phonological errors, such as phonetic writings of elements in Sumerian, in which homophonous signs are used erroneously to render words or grammatical elements (cf. Delnero 2012b, 42-3), will be different for Akkadian phonology and orthography.

⁶⁴³It seems unlikely that the extant manuscripts of the Standard Inscription were produced from memory, i.e., that scribes committed the text of the Standard Inscription to memory, then wrote the Standard Inscription onto the walls of the Northwest Palace from memory. The production of cuneiform texts from memory has been demonstrated only for Old Babylonian manuscripts of Sumerian literary texts in the context of scribal education (Delnero 2012a). The Standard Inscription was not a canonical text, and the text-forms of Ashurnasirpal II's royal inscriptions and their *Versatzstücke* were regularly changing, which would have made it very difficult to produce the rigorous form of the Standard Inscription which we find in its manuscripts. It seems, then, most likely that the manuscripts of the Standard Inscription were transmitted either visually or aurally, i.e., by visual copying of an exemplar or by dictation. Nonetheless, it is worth observing that the memory is engaged in all modes of transmission; e.g., when copying, one has to remember what one has read between the moment of reading and the time of writing what one has read (cf. Delnero 2012b, 23-4). The more one reads and attempts to copy without looking back at the exemplar, the more one has to remember accurately. Nonetheless, I have not been able to find in the manuscripts of the Standard Inscription memorial errors of the sort that Delnero finds in the manuscripts of the Decad.

transmission in the context of the Succession Treaty of Esarhaddon, Lauinger proposes three possible means of detecting modes of transmission.⁶⁴⁴

1. “First, one could focus on identifying visual variants that are incomprehensible. Presumably these variants should not occur during dictation (a speaker would correct an incomprehensible form before uttering it), and so the presence of such should be diagnostic of copying.”⁶⁴⁵
2. Second, one could systematically study a carefully defined corpus of texts, “to discern a meaningful pattern of distribution for the various types of variants that are encountered and thereby also the method used to reproduce the texts.” Here, Lauinger refers to Delnero’s study, cited above.
3. “In a third possible approach, one could focus less on the individual words themselves and more on uniformity and variation in their placement on the tablet, e.g., variations in line breaks, spacing, script density, and the like, in the hope that these features may reflect the method of textual reproduction with less ambiguity.”

Lauinger goes on to examine the manuscripts of Esarhaddon’s Succession Treaty using the last approach, arguing that “at least some exemplars of EST were reproduced via copying . . .”⁶⁴⁶

In the following sections, we will examine all three of these lines of evidence for the Standard Inscription, in reverse order: the distribution of the text of the Standard Inscription on the orthostats; patterns of variation which occur in the large number of manuscripts of the Standard Inscription; and incomprehensible variants. I will argue that the evidence favors visual copying over dictation as the main mode of production of the extant manuscripts of the Standard Inscription. That is, while it cannot be said that dictation was never employed in the production of the extant manuscripts of the Standard Inscription, visual copying is the best explanation for the available evidence.

⁶⁴⁴ All quotations in the following three points are from Lauinger 2015, 298-9.

⁶⁴⁵ Lauinger warns here that “the identification of such variants presupposes that we can determine with certainty what would or would not have been comprehensible to an ancient reader, and so this approach needs to be employed with due caution, ideally in tandem with another avenue of investigation” (Lauinger 2015, 299).

⁶⁴⁶ Lauinger 2015, 305.

7.2. Evidence for Mode of Transmission

7.2.1. The Distribution of the Text of the Standard Inscription

We will discuss the evidence of the distribution of the text of the Standard Inscription over the orthostats in the Northwest Palace first, because it provides the clearest and strongest evidence for the mode of transmission. In order to do this most effectively, it is necessary first to describe some details of the physical execution and formatting of the inscriptions vis-à-vis the relief scenes with which they were displayed. This will provide context for a detailed discussion of the distribution of text on the orthostats of the Northwest Palace, which will follow. Throughout this discussion, the reader should make reference to Table 7.1 at the end of this chapter, which presents the relevant data. Additional discussion of the archaeological evidence can be found in Chapter Two.

Before the reliefs and inscriptions were carved onto the orthostats in the Northwest Palace, the rough-hewn orthostats were erected adjacent to one another against the walls, directly on top of the mud-brick platform on which the entire palace was built, and were attached to the wall using lead anchors. Paving stones were then laid against their bases.⁶⁴⁷ In this way, the orthostats were secured in place, forming a continuous stone facade around the walls.

The reliefs were then carved onto the orthostats, using each orthostat as a partially discrete element of a scene. That is, even scenes distributed across multiple orthostats tended to use the seams between the orthostats as natural borders between their elements, e.g., a sacred tree could be carved with exactly one half on either side of a seam,⁶⁴⁸ and (sets of) anthropomorphic figures were generally limited to an orthostat, rather than being carved across two orthostats.

⁶⁴⁷Paley & Sobolewski 1992, 32, n. 1.

⁶⁴⁸Cf., e.g., the sacred trees in Room F, which are regularly divided exactly between adjacent orthostats.

However, occasionally an element of a scene spilled onto the adjacent orthostat, though this usually occurred for only a small part of the scene (e.g., the tip of a wing or foot, etc.).⁶⁴⁹ In cases where scenes spill over onto adjacent orthostats, or where exactly half of a sacred tree is carved onto two adjacent orthostats, the details of the reliefs always perfectly align across the seams between the orthostats. From this we can infer that the reliefs were carved after the orthostats were installed in the Northwest Palace.

Like the relief scenes, each instance of the Standard Inscription was limited to one orthostat; thus, an orthostat was treated as a discrete unit for the writing, a kind of architectural “tablet.” The exceptions to this rule occur, quite understandably, at corners, each of which was formed from two narrow panels placed at right angles to one another. Inscriptions could be drawn continuously across these sets of orthostats, around inside corners.⁶⁵⁰ When the edge of an orthostat formed an outside corner, e.g., at a doorway, the inscription could be wrapped around the corner and onto the edge of the orthostat.⁶⁵¹

7.2.1.1 Orthostats with a Single Register

The inscriptions were incised in three basic relations to the relief scenes. First, the vast majority of orthostats in the Northwest Palace contain a single register, with a full-height pictorial scene, and a band of inscription across the middle of the orthostat, incised right across the relief. All orthostats in Rooms C, D, E, F, G, H, L, N, P, T, and Z, eighteen orthostats in Room B, thirty-six orthostats in Room S, and seven orthostats in the West Wing (WFL), are of this kind.⁶⁵²

⁶⁴⁹Cf., e.g., the edge of a chariot wheel from B-10 on the edge of B-11; the toe of a tribute-bearer from D-8 is carved on D-7; the continuous scene carved into orthostats G-1 through G-5, in which pairs of figures are limited to the orthostats, though the edges of anthropomorphic figures had to be carved on the adjacent orthostats.

⁶⁵⁰E.g., L-1 and L-2.

⁶⁵¹E.g., G-d-1, H-5, N-14a, S-c-4.

⁶⁵²See the catalog in Appendix 5.

The inscriptions with their rulings are quite clearly incised into the relief contours, and therefore were incised after the reliefs.

The rulings are straight and parallel, both with one another and with the floor; it is possible that they were made using a string or other straight-edge, and perhaps a measuring tool. The rulings on these reliefs were incised right to the edges of each orthostat, continuing onto the adjacent orthostats, and connected series of orthostats nearly always have the same number of rulings. Just as elements of relief scenes which were carved across the seams between orthostats always align perfectly, so the rulings on adjacent, single-register orthostats align perfectly as well. This suggests that the rulings on these orthostats were drawn, not independently, but from orthostat to orthostat across entire walls, after the orthostats were installed and the reliefs carved. This procedure produced the appearance of a continuous, connected series of rulings across the walls, just as there was a continuous series of relief representations.

7.2.1.2 Orthostats with Three Registers

Second, the reliefs may be divided into three registers, with relief scenes in the upper and lower registers, and the inscriptions in the central registers. Of the extant orthostats from the Northwest Palace, all orthostats from Room I, fifteen of the orthostats in Room B, one of the orthostats in Room S, and twenty orthostats in the West Wing (WFL) are inscribed in this way.⁶⁵³ Since the central, inscribed, registers of the three-register orthostats in Room B were sawn away before the reliefs were transported to Europe and North America in the 19th century, it is impossible to analyze their formats. Moreover, the order of reliefs in the West Wing cannot be established with certitude, so it is impossible to analyze those three-register orthostats in context as

⁶⁵³See the catalog in Appendix 5.

well. It is possible to observe, however, that in these two parts of the palace, the single-register orthostats were used together with the three-register orthostats, so that these two types were occasionally installed adjacent to one another.⁶⁵⁴ So far as I am aware, however, there is no extant instance of a single-register orthostat adjacent to a three-register orthostat so that the transition between them can be observed.⁶⁵⁵

Thus, we are left to consider the three-register orthostats in Room I. In the central registers on the orthostats in this room, the signs of the inscriptions are incised into flat surfaces. The inscription in the central register has a border around it on all sides, with rulings, all lightly incised, so that they are little more than scratches in the stone, and are now often difficult to discern. As with the single-register orthostats, the rulings are remarkably straight and parallel and may have been made using a string or some other straight-edge stretched over the stone. Deviations in the straightness of these lines may be explained by crudeness (by modern standards) of the tools with which they were made, as when the tools slipped, scratching the surface of the orthostats above or below the rulings. Unlike the rulings on single-register orthostats, the rulings on these three-register orthostats did not join at the edges of the reliefs, but rather each set of rulings was contained within its vertical borders at the edges of the orthostats. Moreover, the numbers of rulings and lines of text in the central registers of orthostats with three registers do not align, where this is possible to check. While the inscriptions are incised in a similar number of

⁶⁵⁴This is the case as well for S-26. Note, however, that S-26 is on one side of a doorway, and that the left side of S-27, which is on the other side of the same doorway, also has a three-register format, though the right side of S-27 is formatted as a single register. Thus, it would appear that these two instances of the three-register format in Room S were specifically for flanking the doorway, and was not a part of the design of the main series of reliefs in the room.

⁶⁵⁵Since the order of reliefs in the West Wing (WFL) is not certain, they are not listed in Table 7.1; cf. Paley & Sobolewski 1987, 73ff. Since there are no fully preserved central registers from the three-register reliefs in Room B, it is impossible to know how many rulings they had, and whether they were joined at the edges. It is possible that this room required a different method of ruling from other rooms composed of three-register reliefs, since in Room B, single-register reliefs and three-register reliefs were adjacent to one another.

lines - nineteen to twenty-three lines - the numbers of lines vary, unlike the single-register orthostats. This demonstrates that the methods of formatting these inscriptions were different than for the single-register orthostats.

7.2.1.3. Orthostats with Only Inscription

Third, some orthostats had no reliefs, but only contained the Standard Inscription. This is the case for almost all orthostats in Courtyard Y, as well as for occasional orthostats in the rooms lined mainly with reliefs, especially in the niches flanking doorways.⁶⁵⁶ In Courtyard Y, the inscriptions were incised in exactly twenty-seven lines. These inscriptions appear to have been formatted in the same way as those on the single-register reliefs described above: connected rulings were drawn from adjacent orthostat to adjacent orthostat, so that the rulings and the lines of inscription align between the orthostats.

7.2.1.4. Distribution of Text over the Manuscripts of the Standard Inscription

The text of the Standard Inscription was written within the constraints of the rulings and borders of manuscripts of the Standard Inscription as described above. By observing the ways in which the text was distributed on the orthostats, we may infer that the writers followed certain principles. On the one hand, what we might call an aesthetic principle was maintained, namely, that the lines of the Standard Inscription should be well organized in clear monumental script (as compared with writing found, e.g., in letters or legal texts); should be distributed more or less evenly in the rulings provided; and should use no more than one line beyond the final ruling, in

⁶⁵⁶For example, C-b-3, C-b-4, G-26, G-a-3, G-a-4, G-e-3, G-e-4, H-c-3, H-c-4, I-5, I-5a, L-31, L-32, N-9, N-10, P-1, S-c-1, S-c-2, T-10, Z-b-3, and Z-b-4. In addition to Courtyard Y, some of the other rooms in the Northwest Palace were lined only with this third type of orthostat, though the texts on them are not treated in this dissertation, since they are not available to me. These rooms include rooms A, J, K, M, O, R, U, V, W, and X (Meuszyński 1981, 1).

the case of the orthostats with a single register of relief, or else should fit exactly in the number of rulings provided, in the case of the orthostats without relief, or else should fit into the rulings drawn inside the borders on the central register of three-register orthostats. On the other hand, a textual principle was followed, namely, that the entire text of the Standard Inscription should be attempted for each manuscript, so long as this did not violate the above aesthetic principles; if the aesthetic principles would be violated, the manuscript was abbreviated, and this nearly always took the form of concluding the manuscript before the end of the composition, though always at a word boundary. That these two principles were followed can be inferred from the following analysis.

As I have already pointed out, the number of rulings for orthostats with relief in a single register was the same for adjacent orthostats in each discrete stretch of wall, and the rulings were drawn from one adjacent orthostat to the next, creating a continuous score of rulings along the entire wall. This functioned as a guide for the writing of the inscription. Not only did this keep the lines of text aligned and parallel with one another and with the horizontal axis of the orthostat, but it also predisposed the writers, to some degree, to draw the signs within a limited range of sizes. If the orthostats along a given stretch of wall were approximately the same width, and the number of rulings provided on each orthostat was known to be enough for a single instance of the Standard Inscription, the spacing and number of rulings could in turn provide the writers with the optimal amount of space for their manuscripts of the Standard Inscription. This would ensure that the entire text of the Standard Inscription could be written on each orthostat of normal breadth.

It is possible that optimal spacing between rulings was achieved by drawing the rulings on the first set of orthostats on a stretch of wall, as a test of how many rulings were needed, then

using them as a guide for the remainder of the orthostats on that wall. This may be illustrated in orthostats G-9, G-10, and G-11, which bear the faint traces of unused rulings between and after the rulings that were used. The unused rulings were further apart than those which were used, and there were nineteen of them. By spacing the new rulings closer together, less total space on the orthostat was ruled and there were more rulings (twenty-one, for twenty lines of inscription), so that more text could be incised on the orthostat in less vertical space. The signs were then incised between the new rulings, only partially obliterating the old rulings. These orthostats were the first three in a discrete series, beginning at door G-e, and the first set of rulings did not extend, so far as I can see, to G-12, a well-preserved orthostat which I have personally examined. This may suggest that G-9, G-10, and G-11 were first ruled together, but the first set of rulings was not enough to accommodate the entire text of the Standard Inscription, or at least not in the preferred amount of vertical space on the orthostats, and was replaced by a new set. The latter rulings were then extended to the other orthostats in this series.

Once the rulings had been drawn, they would provide parameters by which the writers could size their signs. However, adequate spacing between the rulings was not a fool-proof way of ensuring that the entire Standard Inscription would be written on each orthostat. On the one hand, some orthostats were narrower than others. On the other hand, while the spacing of the rulings limited the range of sizes of signs that could be drawn, the horizontal space between the signs was not predetermined, and some writers seem to have begun their copies spacing the signs at a certain distance from one another, only to realize that they were running out of space for completing a word at the end of a line, or for completing the composition at the end of the rulings. The writers thus needed to adjust the amount of space they were using in order to meet these goals.

This could be done in two ways. First, on orthostats with relief and inscription in a single register, the writers could add one complete or partial line beneath the final ruling. When this extra line was only partial, it appears that it was up to the judgement of the writer whether it was to be justified left,⁶⁵⁷ justified center,⁶⁵⁸ or justified right.⁶⁵⁹ Presumably this single added line did not cause enough of a visual disruption to the continuity of a single continuous band of inscription along the entire wall to prohibit its addition if necessary. As far as I am aware, this technique was never used on three-register orthostats or on the orthostats in Courtyard Y, which were without relief scenes. In the case of the former, the extant inscriptions always fit in the ruled space provided. In the case of the latter, an extra line was never added to complete the composition, so far as can be observed. That is, the inscription was simply concluded when space ran out, regardless of where this fell in the composition, though always at a word boundary. One reason for this may have been that the absence of reliefs on these orthostats in Courtyard Y made the symmetry of the bands of inscription more important to the scribes and/or artisans who were designing the room.⁶⁶⁰

The second way that writers could adjust the amount of space they were using for their text was to increase or decrease what Lauinger has called horizontal script density, i.e., “the size and especially the proximity of signs in a line.”⁶⁶¹ This, in turn, could be adjusted in two ways. First, writers could increase or decrease the amount of space between the signs. This can be observed in manuscripts of the Standard Inscription both at the ends of lines, in order to complete a

⁶⁵⁷C-b-2, E-5, G-2, G-29, N-8, P-3, S-4, S-13

⁶⁵⁸G-3, G-24, H-34, S-17

⁶⁵⁹B-24, H-31, N-13, P-4

⁶⁶⁰Cf. Paley & Sobolewski 1992, 35-6.

⁶⁶¹Lauinger 2015, 301.

word before the end of the line,⁶⁶² and at the ends of manuscripts, where the writers were trying to complete the composition.⁶⁶³ In addition, in at least one instance, orthostat H-9, the horizontal script density was decreased noticeably and consistently in the middle of the inscription, after line sixteen of twenty-six, possibly as the writer realized that he had more rulings than were needed to complete the composition, if he continued spacing the signs as he was.

Second, the writers could inscribe or leave uninscribed, complex relief contours, as space was needed or not needed. In this practice, there is some distinction between rooms. In general, in Rooms B, C, D, E, F, P, S, and T, and the West Wing (WFL), the text of the Standard Inscription was inscribed across complex relief contours, whereas, in general, in Rooms G, H, L, and N, complex relief contours were avoided, unless space was needed. Since it was usually realized that more or less space was needed toward the end of the composition, signs were usually added to complex relief contours at the end of the inscription.⁶⁶⁴ On the other hand, in orthostat L-5, much even of the ruled space without relief contours remains unused, yet the writer completed the composition. Additionally, in S-6, some relief contours which are inscribed in the first sixteen lines are not inscribed in the last three lines, presumably because it became clear to the writer that there was plenty of room left for the remainder of the composition.

However, the addition of an extra line or the adjustment of horizontal script density was not always enough to fit the entire text of the Standard Inscription on narrower than usual reliefs.

⁶⁶²Examples of decreased script density at the ends of lines: B-23, B-26, B-30, B-32, C-3, C-11, C-13, C-b-2, D-7, F-4, F-8, F-9, G-3, G-6, G-14, G-16, G-29, G-d-1, G-e-2, L-1-2, L-11, L-35, N-13, N-16, P-2, P-3, P-4, S-2, S-4, S-7, S-11, S-13, S-d-1, T-2. Examples of increased script density at the ends of lines: B-26, B-30, B-32, C-13, C-b-2, D-2, D-7, F-2, F-3, F-4, F-8, G-3, G-6, G-14, G-16, G-29, G-d-1, G-e-1, G-e-2, L-1-2, L-11, L-35, N-13, N-16, N-19, P-2, P-3, P-4, S-2, S-4, S-7, S-11, S-13, S-d-1, S-d-2, T-2.

⁶⁶³Examples of decreased script density in the final line of the manuscript: B-1, B-8, B-23, C-b-2, D-2, D-7, F-3, F-17, G-7, G-8, G-10, G-14, G-15, G-16, G-29, H-1, H-3, H-29, H-30, H-b-1, L-1-2, L-35, N-16, S-1, S-2, S-7, S-9, S-11, S-13, S-15, S-20, S-21, S-c-4, S-d-1, S-d-2, T-2, T-5, T-6, WFL-2. Examples of increased script density in the final line of the manuscript: B-30, F-2, F-9, G-2, G-6, G-18, G-29, H-23, S-4, Z-3, Z-a-1.

⁶⁶⁴E.g., G-30, H-27, H-34, L-7, L-36, N-12.

Most stretches of wall in the Northwest Palace included at least one orthostat that was narrower than (most of) the others, usually at the end of a series before a doorway, or flanking a doorway. In these cases, the writers kept to the number of rulings on the rest of the orthostats, which meant that they could not complete the entire composition, and had to abbreviate it. The correlation between narrower than usual orthostats and abbreviated manuscripts of the Standard Inscription is illustrated in Table 7.1 at the end of this chapter, which shows that all orthostats with abbreviated forms of the Standard Inscription are on narrower orthostats than (most of) the rest of the orthostats on their walls. Abbreviated forms of the Standard Inscription are always on narrower than usual orthostats, though narrower than usual orthostats do not necessarily bear abbreviated forms of the Standard Inscription. This underscores the apparent importance of attempting to complete the text of the Standard Inscription on each orthostat, if possible.

When the abbreviation of the inscription was necessary, it was done in three ways. First, the writer could simply conclude the inscription when he ran out of space, provided this did not fall in the middle of a word. Thus, while abbreviated inscriptions always conclude at word boundaries, in several cases inscriptions are concluded in the middle of a phrase⁶⁶⁵ or clause.⁶⁶⁶ Unusually, N-14a is concluded after the first word in a compound name, ending ^{𐎶𐎵}DU₆-, where the name should be ^{𐎶𐎵}DU₆-šá-Ab-ta-a-ni, for Tīl-ša-Abtāni. In all of these cases, it is clear that the writer simply ran out of space and stopped writing, since the signs are written until there is no more room for another word. Second, in some cases inscriptions are concluded at the end of a clause,⁶⁶⁷ or a *Versatzstück*.⁶⁶⁸ Among these, there are several instances in which the final line

⁶⁶⁵B-26, C-3, G-a-1, G-c-4, S-26

⁶⁶⁶B-32, C-4, G-9, G-22, N-5, T-5, Z-3

⁶⁶⁷G-18, G-27, H-23, H-35, L-15, P-2, S-13, S-18, Z-1, Z-2, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-5

⁶⁶⁸B-1, C-11, C-13, G-c-2, N-3, N-10, S-12, WFL-3. All of these end ú-šá-áš-kín.

ends well before the right edge of the relief or the script density is drastically decreased at the end of the final line, suggesting that the writers were aware that this was a natural break in the discourse, and intended to conclude their inscriptions before they ran out of space.⁶⁶⁹

The third method of abbreviation is represented, to my knowledge, only in orthostat H-6. For this orthostat, when the writer had written in twenty-three of twenty-six rulings, he had only reached line twelve of twenty-two lines of the Standard Inscription, just over half. At this point, increasing script density or writing across complex relief contours would not allow him the space needed to complete the composition. So, he abbreviated the inscription, not by ending it before the end of the composition, but by editing it. Thus, H-6 contains all of lines 1-11 of the Standard Inscription, the beginning of line 12, parts of lines 14-15, 18, and 21, and all of line 22, completing the inscription. Thus, the writer edited the inscription mainly by removing parts of it.

Examination of the omitted parts shows that the scribe was editing with attention to producing a meaningful text, i.e., that he was editing intelligently. In the full text of the Standard Inscription, a new *Versatzstück* begins in line twelve, with the name of Ashurnasirpal, followed by a long series of epithets, which do not produce a main clause (ll. 12b-14a). Another new *Versatzstück* begins in line fourteen, with the name of the city of Kalḫu, which is composed of main clauses and describes the construction of the city, and extends to the end of the composition (ll. 14b-22). This description contains 1) a reference to Shalmaneser's previous construction of the city (l. 15a), 2) a reference to the city's dilapidation (l. 15b), 3) a statement that the king rebuilt it (*banû*, l. 15c), 4) a list of the peoples that Ashurnasirpal II settled there (ll. 15d-17a), 5) a description of renovation (ll. 17b-18a), 6) a description of the palace with its decoration (ll. 18b-21a), and 7) a reference to the booty which Ashurnasirpal placed inside it (ll. 21b-22).

⁶⁶⁹End of a clause: G-18, G-27, H-35, P-2, S-13, Z-b-2, WFL-1; end of a *Versatzstück*: B-1, G-c-2, N-3, S-12.

In H-6, however, these two *Versatzstücke* are greatly abbreviated, in the following form ((. . .) indicates missing parts of the Standard Inscription):

^PAš-šur-^rPAP-A^r NUN-ú *na-a-du / pa-líh* DINGIR^r.MEŠ GAL.MEŠ^r (. . .) ^{uru}Kal-ḫu (. . .)
ana eš-šú-te aš-bat (. . .) É.^rGAL^r ^{gis}*e-re-ni* É.GAL ^r^{gis}SUR^r.MÌN É.GAL / ^{gis}*dap-ra-ni*
É.GAL ^r^{gis}TÚG.MEŠ^r É.GAL ^{gis}*mes^r-kan-ni* É.GAL ^{gis}*bu-^ru^r-ni* [*u*] ^{gis}*tar-^rpi^r-i* (. . .) /
ina qé-reb-šú ad-de (. . .) ^rKÙ.BABBAR^r KÙ.^rSIG₁₇^r AN^r.^rNA^r UD.KA.^rBAR^r (. . .)
KUR.KUR(.MEŠ) *šá a-pe^r-lu-ši-na-ni ana ma-a^r-^rdiš al-qa^r-a ina ^rŠÀ^r{-bi} ú-kín*

Ashurnasirpal, pious prince, reverer of the great gods (. . .). Kalḫu (. . .) I renovated. (. . .) A cedar palace, a cyprus palace, a juniper palace, a boxwood palace, a *meskannu*-wood palace, a terebinth [and] tamarisk palace (. . .) in its midst, I founded. (. . .) Silver, gold, tin, bronze (. . .) of⁶⁷⁰ the lands which I ruled, I took in great quantities; I placed (them) inside (it).⁶⁷⁰

In the first *Versatzstück*, the editor simply omitted most of the epithets of Ashurnasirpal. The second *Versatzstück* is where most of the abbreviation took place, and one assumes that the editor retained what he thought was most important. Statements 1, 2, 4, and 5 (cf. above) in this part of the complete composition are completely omitted. An abbreviated statement that the king renovated Kalḫu, an abbreviated description of the palace, and an abbreviated description of the booty placed inside it were retained, and the abbreviation was done such that all is grammatically coherent. All of the text used is part of the text of the Standard Inscription, with one exception: the clause ^{uru}Kal-ḫu *ana eš-šú-te aš-bat* (rather than ^{uru}Kal-ḫu . . . *ana eš-šú-te ab-ni*), replacing the lengthier statements 1-3 in this part of the Standard Inscription, also occurs in the *Versatzstücke* describing the renovation of Kalḫu in several of Ashurnasirpal II's other royal inscriptions.⁶⁷¹ This clause may have been known to the editor from the Palace Wall Foundation Text (RIMA 2.0.101.34) or the Slab Back Text (RIMA 2.0.101.35), both of which were probably in-

⁶⁷⁰ Compare with RIMA 2.0.101.23, ll. 12-22.

⁶⁷¹ Annals (RIMA 2.0.101.1) ii 131 (with the preposition *ina*, rather than *ana*); Banquet Stele (RIMA 2.0.101.30), l. 23; RIMA 2.0.101.31, l. 11; RIMA 2.0.101.33, l. 19'; Palace Wall Foundation Text (RIMA 2.0.101.34), l. 22; Slab Back Text (RIMA 2.0.101.35), l. 8; RIMA 2.0.101.38, ll. 18-9.

stalled in the Northwest Palace before the Standard Inscription. The remaining abbreviations simply omitted portions of the text of the Standard Inscription, retaining grammatically necessary or (presumably) rhetorically pertinent, constituents. These abbreviated clauses do not occur in any other Ashurnasirpal II royal inscription, and have the look of an *ad hoc* abbreviation of the last half of the Standard Inscription, rather than an officially issued version of Ashurnasirpal II's royal inscriptions.

7.2.1.5. Preliminary Conclusions

In the preceding sections, I have attempted to present the main data pertaining to the distribution of the text of the Standard Inscription over the orthostats on which they were written, but it still remains to relate these data to the mode of transmission. The following observations are preliminary and we will build on them in the course of this chapter. First, the fact that some narrower than usual orthostats have apparently purposefully abbreviated versions of the Standard Inscription is difficult to explain on a dictation model. While cases in which the writers simply ended when they ran out of space are compatible with dictation, cases in which the writers intentionally ended their final lines well before they ran out of space, or decreased the script density in the final line so as to fill out the space, and at the same time end with a completed *Versatzstück* or clause, are probably not compatible with dictation. From these cases, we infer that a literate person, who could read the text of the Standard Inscription, and who knew that the end of a *Versatzstück* approximately corresponded to the point at which he needed to stop, made a judgement that his inscription was best abbreviated by concluding at this breaking-point in the discourse.

Second, the case of abbreviation in H-6 is unique. If we assume that the text of H-6 was abbreviated as the text was being copied, the person who edited it must have been not only copy-

ing visually, but also a scribe, since it is difficult to imagine that anyone other than a scribe could have made the literarily astute changes that were made on this orthostat. Moreover, it is difficult to see how such editing could have been done without visual access to an exemplar.

Third, the increase and decrease of script density observable in many orthostats strongly suggests visual copying. Not only is the regulation of script density visible at the ends of lines, but also at the ends of inscriptions, suggesting that the writer was aware of when the end of the inscription was coming up. Indeed, the fact that writers were apparently regularly making decisions about the distribution of their texts from the beginning of writing their inscriptions (e.g., whether or not to inscribe complex relief contours), and could change their script density midway through the text (e.g., H-9), strongly suggests that they were keeping track of how much text they had left to write in proportion to the amount of ruled space they had left on the orthostat.

Fourth, in cases in which the writers completed their copies in a partial line below the final ruling, and wrote this partial line justified right or center, it is difficult to imagine how they could have done this accurately without knowing exactly how much text was left to be written. That is, to estimate where to begin writing the remainder of the text so that the text was centered on the orthostat (in the case of extra lines justified center), or to determine how much space was required before the right edge (in the case of extra lines justified right), the writer would have needed visual access to the text.

Fifth, Table 7.1 at the end of this chapter, which presents the exact widths of most of the extant orthostats in the Northwest Palace, allows us to consider the physical dimensions of the act of producing a manuscript of the Standard Inscription. While Lauinger's corpus of texts, the manuscripts of Esarhaddon's Succession Treaty, was written on clay tablets, the Standard Inscription of Ashurnasirpal II was written on orthostats. A person who was writing out the

Standard Inscription had to stand in front of a vertical stone surface, and walk back and forth across a space of around two meters, as he wrote out his copy. The writer's writing surface could not be continually in his field of view the way a tablet could be, and this would seem to impede his ability to keep track of what he was writing, if he was one of a group of scribes to whom the text was being dictated. If the texts were dictated to groups of scribes each copying down the text of the Standard Inscription on adjacent orthostats, the scribes would have had to walk from one end of the orthostat to the other when they completed a line on their orthostats, all at different times in the process of copying the Standard Inscription, since the lines of text on the orthostats do not end at the same points in the composition. It seems likely that the scribes would frequently miss the part of a text being dictated during this hiatus in their copying. Remarkably, however, the phenomenon of text being omitted after line boundaries is extremely uncommon. I am only aware of two examples:

- ^{uru}DU₆/(-šá-*Ab-ta-a-ni a-di* ^{uru}DU₆)-^ršá¹-*Za-ab-da-a-ni* (N-13, ll. 8-9)⁶⁷²
- ^{kur}É-*A-di-ni* / (šá) ^{kur}Hat-ti (AO 19856, ll. 16-17)

Sixth, related to the above observation, if scribes copied the text of the Standard Inscription from dictation, they would be drawing it onto stone in large monumental script, which would have had to be carefully drawn for the masons, rather than impressing it into wet clay. There is every reason to believe that scribes were adept at writing quickly and accurately in the latter scenario, and this would have lent itself to transmission by dictation (e.g., in the case of the Succession Treaty of Esarhaddon). But it is difficult to see how the scribes could have kept up with a dictator while carefully and accurately writing large monumental script, perhaps in paint,

⁶⁷²This is a case of parablepsis; cf. below.

on the orthostats. Such a process would seem to have been impractical and inaccurate, in comparison with simply providing writers with exemplars for their reference while copying.

7.2.2. Patterns of Variants

If the manuscripts of the Standard Inscription were copied visually, we would expect “more mechanical errors, visual mistakes, and minor omissions, but fewer mistakes in general,” whereas, if the manuscripts of the Standard Inscription were copied from dictation, we would expect an unusually large number of phonetic variants, e.g., variant orthographies of the same word or Sandhi spellings.⁶⁷³ This section surveys the variants of these two types to see whether a pattern of types of variants - visual or aural - emerges.

There are several variants in the manuscripts of the Standard Inscription which are obviously visual. For example, *saut du même au même*⁶⁷⁴ or parablepsis, “errors in which the scribe omitted everything between two occurrences of the same sign, element, or word,” occurs in some cases.⁶⁷⁵ This phenomenon is often divided into two sub-types, on the basis of whether the omission is caused by a similar beginning (homoearchon) or end (homoeoteleuton).⁶⁷⁶ In the manuscripts of the Standard Inscription, the following examples of parablepsis occur:

Homoearchon

- 10-ÉRIN.TÁḪ {MAN ŠÚ} MAN^{kur} Aš-šur-ma (B-23, l. 1): Aware that MAN followed the royal name (10-ÉRIN.TÁḪ) he was copying, the copyist’s eye returned to a later instance of it, omitting the intervening text.

Homoeoteleuton

⁶⁷³Delnero 2012a, 207.

⁶⁷⁴Worthington 2012, §3.2.4.

⁶⁷⁵Delnero 2012b, 55.

⁶⁷⁶Worthington 2012, §3.2.4; cf. Delnero 2012b, §2.2 for parablepsis in Sumerian literary texts; cf. Tov 2012, 222-4 for examples from the Hebrew Bible; cf. West 1973, 24-5 with n. 19, for classics.

- *mu-šak-niš* {*la kan-šu-te-šú šá nap-ḫar kiš-šat* UN.MEŠ} *i-pe-lu* (O.274, l. 4): Having just copied a set of *Winkelhaken* (NIŠ = 𐎶), the copyist's eye found a later set of *Winkelhaken* than he had just copied, the *Winkelhaken* of the MEŠ sign (𐎶𐎵), and continued from there, omitting the intervening text.
- ^{uru}DU₆/(-šá-*Ab-ta-a-ni a-di* ^{uru}DU₆)-^ršá¹-*Za-ab-da-a-ni* (N-13, ll. 8-9): / here indicates a new line in the manuscript. The copyist may have lost track of which geographical name he needed to write when he began a new line on the relief, and the similar ending of the omitted portion contributed to the confusion.

These errors are visual, because they were caused by the copyist's eye jumping from one instance of an element of the text to a later instance of the same element, omitting the intervening text.

A similar visual phenomenon is dittography of content, in which a copyist, looking for the place in his exemplar where he just left off, finds an earlier instance of the textual element that he has just copied, and recopies the intervening text.

- ŠU-*su* KUR¹-*ud ḫur-šá-ni* / DÙ-šú-*nu i-pe-lu-ma bi-lat-su* «KUR-*ud ḫur-šá-ni* DÙ-šú-*nu i-pe-lu-ma bi-lat-su*»*nu im-ḫu-ru* (I-1, ll. 4-5): The copyist's eyes went to a sign sequence following a SU sign that he had already copied and recopied the intervening text.
- DINGIR.MEŠ GAL.MEŠ *ú-šúm-gal-lu ek-du ka-šid* URU.URU *u ḫur-šá-ni paṭ gim-ri-šú-nu* MAN EN.MEŠ-*e mu-la-iṭ ek-šu-te a-pi-ir šá-lum-ma-te la a-^rdi¹-ru* ^{giš}LÁ *ur-šá-nu la pa¹-du-ú / mu-rib a-nun-te* MAN *ta-na-da-te* ^{lu}SIPA *ša-lu-lu* UB.MEŠ «*ú-šúm-gal-lu ek-du ka-šid* URU.URU {*u*} *ḫur¹-šá-ni paṭ gim-ri-šú-nu* MAN EN.MEŠ-*e mu-la-it ek-šu-te a-p[i]-ir šá-lum-ma-te la a-di-ru /* ^{giš}LÁ *ur-šá-nu la pa-du-ú mu-rib a-nun-te* MAN *ta-na-da-a-te* ^{lu}SIPA *ša-lu-lu* UB.MEŠ» MAN (G-29, ll. 13-15): The copyist's eye went to an earlier instance of logogram + MEŠ, repeating the intervening text.
- TA *e-^rber-tan A¹.ENGUR.Za-ba* KI.TA «*e-ber-[tan A].^rENGUR¹.[Za-b]a* KI.TA» *a-di* (Z-10, l. 9): The copyist's eyes moved to a previous instance of TA, repeating the intervening text.
- [. . . *lu ú-šá-píl*] 1 ME 20 *tik-pi i-na muš-pa-li lu ú-ṭa-bi* «DIŠ 1 ME 20 / [*tik-pi i-na muš-pa-li lu ú-ṭa-bi*] E.GAL ^{giš}EREN-*na* (LBAF, ll. 20-21): I suggest that the copyist's eye was drawn to the latter part of BÍL (BI.DIŠ), he wrote the DIŠ, followed by the repeated part of the line.

Additionally, in one case, a copyist anticipated and wrote a sign sequence that was about to occur: TA «A» ^{uru}DU₆-šá-*Ab-ta-a-ni* for TA ^{uru}DU₆-šá-*Ab-ta-a-ni* (S-3, l. 9). The copyist appears to have anticipated the sequence TA-A, from the geographical name, writing it too soon. Realizing his mistake, the copyist simply continued with what he should have written.

In addition to these errors, which are obviously visual, various mechanical errors, which are known to occur in manuscripts from other manuscript traditions which were copied visually, occur as well. For example, dittography is quite common:

Examples of Dittography of Signs

- Aš-šur¹ «NI» *ni-šit* (H-1, l. 1)
- šá «[M]A» *ma-ḫi-ra* (BM 139983, l. 8)
- *i-pe-lu* «LU» NÍTA (O.274, l. 4)
- KUR.KUR.MEŠ \ «MEŠ» D[Û-š*i-na* . . .] (L-34, l. 5)⁶⁷⁷
- ^{kur}Šu-ba-re-«RI»-e (B-23, l. 6)
- ú-š[*am-qit*] *ina* «DIŠ» *re-šu-te* (T-2, l. 6)
- *e-ber-tan* «KAL» ^{id}ḪAL.ḪAL (N-19, l. 7)
- *si-ḫír-ti-šá* «KUR» ^{kur}Su-*hi* (Z-3, l. 11)
- 1-^ren \ «EN» (H-b-2, l. 17)⁶⁷⁸
- *gim-ri-šá* «KUR» ^{kur}É-A-*di-ni* (G-6, l. 17)⁶⁷⁹
- ^{kur}Za-mu-a \ «MU A» *ana paṭ* (G-29, l. 17)⁶⁸⁰
- *da-ra-a-te* \ «TE» *ina* ŠÀ-*bi* (H-32, l. 23)⁶⁸¹
- ^{giš}e-«E-»*re-ni* (H-31, l. 25)
- ^{giš}TUKUL-šú «ŠÚ» *la* (B-15, l. 5)
- TA «TA» *e-ber-tan* (Z-10, l. 7)

⁶⁷⁷ A space of relief occurs between the first instance of MEŠ and the second (indicated by \), and this may explain the dittography.

⁶⁷⁸ There is a relief contour between these two instances of EN (indicated by \), and this may have caused the copyist to forget how to resume on the other side.

⁶⁷⁹ The repetition of the KUR sign here may have something to do with the relief contour. The first instance of KUR is written on the raised relief, while the second instance is written under the bucket, which made it difficult to see; it is possible that the one on the raised relief was added so that it could be easily seen.

⁶⁸⁰ The presence of the relief here (indicated by \) may have caused this instance of dittography of both signs.

⁶⁸¹ The fact that the two instances of TE here are separated by raised relief (indicated by \) suggests that the copyist may have lost track of what needed to be written as he continued on the other side of the relief.

- ^{kur}*Pa-«PA»-ti-na-a-a* (Z-10, l. 14)
- *ad-de «Ú-MA» ú-ma-am* (Brussels O.277, l. 26)
- *al-qa-a ina «AŠ» ŠÀ-bi* (H-30, l. 26).
- *ú-šá-áš-«GAR-ÁŠ»-kín* (N-6, l. 13)
- *dan-nu «ŠÚ» MAN ŠÚ* (Y-39, l. 2).
- *Na-«I»-i-ri* (Y-39, l. 11)
- *šá «GAR» KUR.KUR.MEŠ* (H-12, l. 21)
- ^{uru}*Ha-ru-tu «KUR» \/\ KUR bi-ra-a-te* (H-3, ll. 13-14)⁶⁸²
- *a-pe-^llu¹-š[i-n]a-ni «LÚ» \/\ ^{lú}GAR-nu-te-(i)a* (H-6, ll. 22-23)⁶⁸³

An Example of Dittography of One Word

- MAN «^{kur}*Aš-šur*» ^{kur}*Aš-šur-ma* (C-b-2, l. 2)

Haplography, the omission corresponding to dittography (an addition), occurs occasionally as well. For example:

- EN-šú {DU.}DU-ku-ma (F-1, l. 2; L-34, l. 3)
- *ú-{\šam-}qit* (F-1, l. 7; H-3, l. 8; H-27, l. 9)
- URU.{URU} *u hur-šá-ni* (L-34, l. 14)
- *a-{a-}bi-šú* (G-3, l. 4)
- ^{kur}*Lab-na{-na} u* (G-c-4, l. 13)
- MAN-ti-a {a}-na (H-35, l. 25)

Finally, simple omissions are quite common:

Examples of Omissions of More than One Word⁶⁸⁴

- ^{kur}*É-A-di-ni {u ^{kur}Ha-te u šá ^PLu-bar-na ^{kur}Pa-ti-na-a-a} al-qa-a* (H-35, l. 23)
- *ad-de {ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4}pi-li UD-e u ^{na4}pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḫ-ši si-kát kar-ri ZABAR.MEŠ al-me-ši ^{giš}IG.MEŠ ^{giš}e-re-ni ^{giš}SUR.MÌN ^{giš}dap-ra-ni ^{giš}mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti} KÙ.BABBAR.MEŠ* (H-34, ll. 26)

⁶⁸²This dittography likely occurred because the copyist lost track of what he needed to write next as he began a new line.

⁶⁸³This dittography likely occurred because the copyist lost track of what he needed to write next as he began a new line.

⁶⁸⁴One explanation for these omissions, on a visual copying model of transmission, is that the copyist skipped one or more lines on his exemplar.

Examples of Omissions of Signs

- *i-⟨pe-⟩lu* (Z-b-2, l. 3)
- ŠU-*su* ⟨KUR⟩-*ud* (S-8, l. 4)
- *e-nu'-ma* ⟨Aš-šur⟩ EN (L-35, l. 7)
- MAN-*ti-⟨a⟩* ^{giš}TUKUL-šú (N-12, l. 5)
- ÉRIN.⟨HI.⟩A.MEŠ (S-13, l. 7)
- *ra-⟨hi-⟩ši* (B-26, l. 10)
- A.AB⟨BA⟩ GAL-*te* (G-c-4, l. 13)
- ^{id}HAL.ĤAL ⟨a⟩-*di* (I-12, l. 8)
- TA ⟨e-⟩*ber-tan* (Zurich 1913, l. 9)
- ^{uru}DU₆-šá-Za-⟨ab-⟩*da-a-ni* (B-24, l. 11)⁶⁸⁵
- *el-la⟨-an⟩* ^{kur}Za-*ban* (N-13, l. 8)
- ^{lu}⟨PA.⟩LU (N-17, l. 11)
- *pa-⟨ni-⟩a* DÛ-^ruš¹ (L-34, l. 17)
- ^{giš}*e-re⟨-ni⟩* É.GAL (G-29, l. 18)
- ^{giš}*dap-ra⟨-ni⟩* É.GAL (I-12, l. 18)⁶⁸⁶
- É⟨.GAL⟩ ^{giš}*bu-uṭ-ni* (T-8, l. 16)
- A.AB.⟨BA.⟩MEŠ (S-17, l. 18)
- *ú-še-zi⟨-iz⟩* *ú-si-im-ši¹* (S-17, l. 18)
- *na-ra-⟨am⟩* ^{di}A-^rnim¹ (S-17, l. 1)
- EN⟨-ti⟩-*a* (L-7, l. 7)
- ^{r^{di}}šam-ši ⟨a⟩-*di* (L-35, l. 18)

On the other hand, there are also some variants in the manuscripts of the Standard Inscription which may be explained as aural in nature. For example, there is a case of Sandhi spelling, which occurs in several manuscripts, *la-di-ru* for *la a-di-ru* in line 13.⁶⁸⁷ There are also several examples of orthographic substitutions, i.e., substitutions of one correct writing of a term for another. While some instances of this type of variant are parts of variant profiles of groups of manuscripts, suggesting that they were transferred to the extant manuscripts from common ex-

⁶⁸⁵This omission may have been caused by the similarity of AB and DA.

⁶⁸⁶It seems possible that the NI sign was omitted here because of its similarity with the latter half of the RA sign.

⁶⁸⁷B-5, l. 10; D-7, l. 12; N-6, l. 11; N-8, l. 14; N-12, l. 13; Y-11, l. 18; O.274, l. 16.

emplars, others do not occur in patterns. Some of these are uncommon and occur in isolated manuscripts. Examples are:

- *mì-iš-ri* for *mi-iš-ri* (Y-39, l. 15)
- ^{uru}*Ha-ru-tú* for ^{uru}*Ha-ru-tu* (Y-46, l. 15)
- *pa-du-u* for *pa-du-ú* (G-3, l. 13)
- AŠ for Aš-šur (H-5, l. 2; G-2, l. 16; G-6, l. 15; Y-45, l. 2)
- GÚ.UN-*su-nu* for *bi-lat-su-nu* (Z-9, l. 5)
- AN.DÙL for *ša-lu-lu* (Aleppo 2, l. 13)
- *re-eš* for SAG (Y-39, l. 13)
- *šu-pá-le-e* for KI.TA (Y-39, l. 14)
- *e-pu-šu* for DÙ-uš (O.274, l. 18)
- LUGAL instead of MAN for *šarru* (O.274, l. 17)
- *lu* for *lu-ú* (Y-45, l. 9; Z-9, l. 6; B-b, l. 16; BM 139983, l. 17)
- *lu-ú* for *lu* (G-29, l. 7)
- *hur-šá-a-ni* for *hur-šá-ni* (Y-39, l. 17)
- *bi-la-su-nu* for *bi-lat-su-nu* (Y-39, l. 8)
- *ú-te-re* for *ú-ter* (Emory, l. 18)

Other orthographic substitutions are extremely common at various places in the manuscripts of the Standard Inscription. Examples follow:⁶⁸⁸

- Variation between *-a* and *-ia* for the First Person Singular Pronominal Suffix
- EN for *a-di*
- *i-na* for *ina*
- *ana* vs. *a-na*
- *tab-ra-a-te* for *tab-ra-te*
- *bi-ra-te* for *bi-ra-a-te*
- *ta-na-da-te* for *ta-na-da-a-te*
- *da-ra-te* for *da-ra-a-te*
- *e-ber-ta-an* for *e-ber-tan*
- *ú-na-kir₇* for *ú-na-ki-ir*

⁶⁸⁸Cf. Appendix 3 for exact places.

It could be argued that such orthographic substitutions are the result of dictation: the dictator did not specify which orthography was intended, so the scribes simply used whichever one was most familiar or otherwise appealing to them. On the other hand, there are explanations for these variants on a visual copying model. For example, it is possible that these variants were produced through *dictée intérieure* or auto-dictation. Since we do not know the writers' attitudes toward preserving the exact text on their exemplars, it is also possible that such differences were created intentionally, by writers who preferred another orthography than was on their exemplar for whatever reason, e.g., because the variants were simpler or shorter.

None of these variants by itself proves or disproves that the manuscripts of the Standard Inscription were copied visually. However, when they are considered together, and contextualized in what we know of the larger project of the production of the manuscripts of the Standard Inscription, visual copying emerges as more likely than dictation. First, most of the variants presented in this section are visual, and the variants which are aural can be easily explained by a visual model of transmission. Second, the instances of parablepsis and dittography of content are important. While these errors are obviously visual, it could be argued that a person dictating made them. However, if this were the case, and the person was dictating to multiple scribes at once, we would expect the same instances of parablepsis and dittography to occur on adjacent orthostats, which were being dictated together. However, the same instance of parablepsis or dittography is never reduplicated on more than one orthostat. A similar argument can be made for omissions of more than one word. Third, if we are correct to interpret the addition TA «A»

^{uru}DU₆-šá-*Ab-ta-a-ni* for TA ^{uru}DU₆-šá-*Ab-ta-a-ni* in S-3, l. 9, as an anticipation of the sequence - TA-A in the geographical name which follows this addition, it is difficult to know how the writer

would have made this mistake without visual access to an exemplar. This variant is absent in other orthostats, suggesting that it was not caused by the person dictating.

7.2.3. Incomprehensible Variants

Lauinger’s first type of evidence of visual copying, visual variants which are incomprehensible, as he observes, should be used with caution.⁶⁸⁹ This is because it “presupposes that we can determine with certainty what would or would not have been comprehensible to an ancient reader.”⁶⁹⁰ Indeed, our general ignorance of how dictation would have been done is a serious setback if we want to identify evidence for or against it. In what follows, then, I cite examples of incomprehensible variants, as supporting evidence of visual copying, in addition to the evidence adduced above.

Many omissions of signs produce erroneous sign sequences. Some examples follow:

- ^{lú}SIPA {*tab-*}*ra-te* (Z-1, l. 6)
- ^dIŠKUR {DINGIR}.MEŠ *tik-li*{-*a*} ÉRIN.ĤI.A.MEŠ KUR.KUR *Na-i-ri* ^{kur}Ĥab{-*ĥi*} ^{kur}*Šu-ba-re-e* (L-35, l. 10)⁶⁹¹
- UGU{-*šú-nu áš*}-*gu-um* (Z-a-1, l. 12)
- *bi-lat-su-nu*^l {*im-*}*ĥu*^l-*ru* (I-30, l. 5)
- *e*{-*na*-}*aĥ-ma* (N-17, l. 13; S-c-4, l. 14)

In addition, some instances of haplography produce incomprehensible sequences. For example:

- *ú*{-*šam-*}*qit* (F-1, l. 7; H-3, l. 8; H-27, l. 9): This sequence was particularly prone to haplography, because it is a sequence of two identical signs (Ú), followed by a nearly identical sign (KID).
- *na-bu-ú* {MU-}*a mu-šar-bu-ú* (N-6, l. 4): Here, the omission of the MU sign may have been influenced by the presence of a MU sign just after A.

⁶⁸⁹Lauinger 2015, 299.

⁶⁹⁰Lauinger 2015, 299.

⁶⁹¹Note the unusually high number of omissions in this stretch of text.

- *kul{-lat} KÚR.[ME]Š* (Z-6, l. 8): The KUR sign may have been omitted because it is identical with the end of the NUMUN sign, which precedes it.
- *ú-še-{zi-}iz* (S-a-2, l. 18): The omission of the ZI sign may have been caused by the similarity of ŠE and the right half of the ZI sign, causing the writer to skip the intervening ZI sign.

Correspondingly, dittography often produces nonsense:

- *Aš-šur¹ ni-«NI-»šit* (H-1, l. 1)
- *A «A» TUKUL¹-MAŠ* (L-34, l. 2)
- *KUR.KUR.MEŠ «MEŠ» D[Ù-ši-na . . .]* (L-34, l. 5)
- *^{kur}Šu-ba-re-«RI-»e* (B-23, l. 6)
- *e-ber-tan «KAL» ^{id}ḪAL.ḪAL* (N-19, l. 7)
- *^{kur}Za-mu-a «MU A» ana paṭ* (G-29, l. 17)
- *ad-de ú-ma-«Ú-MA-»am* (Brussels O.277, l. 26)
- *ú-šá-áš-«GAR-ÁŠ-»kín* (N-6, l. 13)

Further examples of all of these types of variants could be provided.⁶⁹² While it is true, as

Lauinger observes, that we cannot be certain what would have been incomprehensible to ancient readers, it is striking that such examples are easily provided, and these are more plausibly explained on a visual copying model of transmission, rather than a dictation model.

7.3. Conclusion

We have attempted to argue that the evidence examined favors visual copying as the main mode of transmission of the text of the Standard Inscription to the orthostats in the Northwest Palace. First, the distribution of the text of the Standard Inscription over the orthostats in the Northwest Palace favors visual copying. The ways in which the writers managed their writing within the space constraints of the rulings provided for them - increased or decreased script density at the ends of lines and inscriptions, additions of extra lines, abbreviations of the Standard

⁶⁹²See Appendix 3.

Inscription - suggests that they had visual access to exemplars, and the sheer dimensions of writing out the Standard Inscription would seem to have made dictation an impractical mode of transmission. Second, the preponderance of visual variants, along with their lack of repetition in other manuscripts, suggests that the manuscripts were predominantly produced through visual copying. Third, the fact that there are many errors in the Standard Inscription manuscripts which would seem to have been incomprehensible, supports the other evidence of visual copying.

Finally, it is important to emphasize that I am not arguing that visual copying was the *only* mode of transmission used in the production of the extant manuscripts of the Standard Inscription, but the mode which best explains the majority of the evidence, and thus likely the *main* mode of transmission. It remains possible that dictation was used in some cases, or at an earlier stage in the transmission history of the Standard Inscription. For example, it is possible that, in some cases, one scribe dictated to one scribe for the production of one orthostat. This option was not considered here as a general mode of transmission, because, on the one hand, doing this for many orthostats simultaneously would have created a cacophony of voices, as multiple persons dictated at the same time at nearby orthostats, confusing the copyists, and would have required a larger number of scribes; on the other hand, doing this intermittently, e.g., in separate rooms at the same time, would have taken a very long time to produce the hundreds of orthostats in the Northwest Palace. However, it remains possible that orthostats were occasionally dictated in this way, or partially dictated, as the need arose. In general, it is best to assume that, in the massive project of inscribing hundreds of stone orthostats in the Northwest Palace with the Standard Inscription, modes of production were exceedingly complex, and generalizations will undoubtedly be simplistic. Nonetheless, the evidence supports visual copying as the typical mode of transmission of the Standard Inscription to the orthostats in the Northwest Palace.

Table 7.1. Distribution of Text of the Standard Inscription over the Orthostats⁶⁹³

Doorway	Orthostat	Lines of Text	Lines of S.I.	Width of Relief
Doorway B-a				
	B-a-2 (colossus)			
	B-1	16	1-14	167 cm.
	B-2	uncertain	uncertain	uncertain
	B-3	uncertain	1[,]21[	214 cm.
	B-4	uncertain	1-2[,]20-21[	215 cm.
	B-5	uncertain	1[,]22[	214 cm.
	B-6	uncertain	1-2[	208 cm.
	B-7	uncertain	1-2[,]22[	217 cm.
	B-8	uncertain	1-2[,]18-22[	214 cm.
	B-9	uncertain	1-2[,]20-22[	217 cm.
	B-10	uncertain	1[,]20-22	214 cm.
	B-11	uncertain	1-2[,]21-22[	220 cm.
	B-12	16	1-22	215 cm.
	B-13	16	1-22	340 cm.
	B-14	16	1-17[	213 cm.
	B-15	16	1-18	uncertain
	B-b-1 (colossus)			
Doorway B-b				
	B-b-2 (colossus)			
	B-16	18	1-15[	uncertain
	B-17	uncertain	1-2[,]20-22[	227 cm.
	B-18	uncertain	1-2[,]21-22	224 cm.
	B-19	uncertain	1-2[,]21-22	224 cm.
	B-20	uncertain	1[,]19-22[	225 cm.
	B-21	uncertain	uncertain	169 cm. ⁶⁹⁴
	B-22	uncertain	uncertain	182 cm.
	B-23	18	1-22	320 cm.
	B-24	18 + 1	1-19[	180 cm.
	B-25	uncertain	1-13	178 cm. ⁶⁹⁵
	B-26	18	1-13	138 cm.
	E-c-3	uncertain	uncertain	115 cm.
Doorway B-c				

⁶⁹³Cf. Paley & Sobolewski 1987, Plan 2, for the placement of all of the following orthostats in their architectural context. Widths are based on Meuszyński 1981, Paley & Sobolewski 1987, and Paley & Sobolewski 1992. I have personally counted the numbers of lines of text on orthostats available to me for collation or in photographs; the remainder of data for this column are from Meuszyński 1981, Paley & Sobolewski 1987, and Paley & Sobolewski 1992. The same is true for the data in the fourth column ("Lines of S.I.").

⁶⁹⁴This is a corner relief, with 86 cm. on left and 83 cm. on right.

⁶⁹⁵This is a corner relief, with 84 cm. on left and 94 cm. on right.

E-c-4	uncertain	uncertain	111 cm.
B-26a	uncertain	uncertain	ca. 140 cm.
unknown number of orthostats			
B-e-1 (colossus)			
Doorway B-e			
B-e-2 (colossus)			
unknown number of orthostats			
B-27	uncertain	uncertain	216 cm.
B-28	18	1-21[	ca. 215 cm.
B-29	uncertain	uncertain	215 cm.
D-d-3	uncertain	uncertain	102 cm.
Doorway B-d			
D-d-4	uncertain	uncertain	98 cm.
B-30	16	1-22	248 cm.
B-31	16	uncertain	uncertain ⁶⁹⁶
B-32	16	1-11	158 cm.
B-a-1 (colossus)			
Doorway B-a			
Doorway C-a			
C-1	uncertain	uncertain	160 cm.
C-2	uncertain	uncertain	uncertain
C-3	18	1-14	169 cm.
C-4	18	1-15	158 cm.
C-5	18	uncertain	110 cm. ⁶⁹⁷
C-c-4	uncertain	uncertain	72 cm.
C-c-3	uncertain	uncertain	198 cm.
Doorway C-c			
C-c-2	uncertain	uncertain	uncertain
C-c-1	uncertain	uncertain	uncertain
C-6	uncertain	1-16[	uncertain
C-7	18	uncertain	uncertain
C-8	uncertain	1-8[	uncertain
C-b-4	uncertain	uncertain	uncertain
C-b-2	18 + 1	1-22	204 cm.
Doorway C-b			
C-b-1	uncertain	uncertain	208 cm.
C-b-3	uncertain	uncertain	66 cm.
C-9	uncertain	uncertain	107 cm. ⁶⁹⁸
C-10	uncertain	1-8[	164 cm.
C-11	18	1-14	173 cm.

⁶⁹⁶This is a corner relief, with 91 cm. on left; the width of the right side is uncertain.

⁶⁹⁷This is a corner relief, with 70 cm. on left and 40 cm. on right.

⁶⁹⁸This is a corner relief, with 40 cm. on left and 67 cm. on right.

C-12	uncertain	uncertain	uncertain
C-13	18	1-14	165 cm.
Doorway C-a			
D-1 ⁶⁹⁹	19 + 1	1-22	244 cm.
D-2	18	1-22	219 cm.
D-3	18	1-22	197 cm.
D-d-1 (colossus)			
Doorway D-d			
D-d-2 (colossus)			
D-4	18	1-22[	196 cm.
D-5	18	1-22	218 cm.
D-6	18	uncertain	219 cm.
D-7	18	1-22	214 cm.
D-8	18	1-22	237 cm.
E-1 ⁷⁰⁰	uncertain	uncertain	217 cm.
E-2	uncertain	uncertain	100 cm.
E-c-1 (colossus)			
Doorway E-c			
E-c-2 (colossus)			
E-3	uncertain	1-5[	92 cm.
E-4	18	1-16	192 cm.
E-5	22 + 1	1-22	228 cm.
Doorway F-b			
B-b-3	uncertain	uncertain	133 cm.
F-1	18	1-20[	243 cm.
F-2	18	]1-18	189 cm. ⁷⁰¹
F-3	18	1-22	219 cm.
F-4	18	1-22	238 cm.
G-a-1	18	1-9	86 cm.
Doorway F-a			
G-a-2	uncertain	uncertain	83 cm.
F-5	18	1-11	119 cm. ⁷⁰²
F-6	18	1-22	209 cm.
F-7	uncertain	uncertain	214 cm.
F-8	18	1-22	214 cm.
F-9	18	1-22	215 cm.
F-10	uncertain	uncertain	210 cm.

⁶⁹⁹These orthostats form a facade on the northwestern side of the throne-room (Room B).

⁷⁰⁰These orthostats form a facade on the northeastern side of the throne-room (Room B).

⁷⁰¹This is a corner relief, with 90 cm. on left and 99 cm. on right.

⁷⁰²This is a corner relief, with 39 cm. on left and 80 cm. on right.

F-11	uncertain	uncertain	218 cm.
F-f-1 (colossus)			
Doorway F-f			
F-f-2 (colossus)			
F-12	18	1-22	216 cm.
F-13	18	1-22	213 cm.
F-14	18	1-22	220 cm.
unknown number of reliefs			
Doorway F-c			
unknown number of reliefs			
F-15	uncertain	]13 [?] -22	214 cm.
F-16	18	1-22[	219 cm.
F-17	18	1-22	223 cm.
B-b-4	uncertain	uncertain	243 cm.
Doorway F-b			
Doorway G-a			
G-a-3	uncertain	uncertain	84 cm.
G-1	20	1-22	136 cm. ⁷⁰³
G-2	20 + 1	1-22	202 cm.
G-3	20 + 1	1-22	202 cm.
G-4	20	1-22	197 cm.
G-5	20	1-22	170 cm. ⁷⁰⁴
G-6	20	1-22	229 cm.
G-7	20	1-22	237 cm.
G-8	20	1-22	228 cm.
G-e-1	20	1-22	136 cm.
Doorway G-e			
G-e-2	20 + 1	1-22	136 cm.
G-9	20	1-19	105 cm.
G-10	20	1-22	175 cm.
G-11	20	1-22	112 cm.
G-12	20	1-22	214 cm.
G-13	20	1-22	212 cm.
G-14	20	1-22	222 cm.
G-15	20	1-22	218 cm.
G-16	20	1-22	218 cm.
G-17	20	1-22	178 cm. ⁷⁰⁵
G-18	20 + 1	1-17	136 cm.
G-d-1	20	1-22	165 cm.
Doorway G-d			

⁷⁰³This is a corner relief, with 44 cm. on left and 92 cm. on right.

⁷⁰⁴This is a corner relief, with 80 cm. on left and 90 cm. on right.

⁷⁰⁵This is a corner relief, with 89 cm. on left and 89 cm. on right.

G-d-2	20	1-22	168 cm.
G-19	uncertain	uncertain	146 cm.
G-20	20	1-21[	186 cm.
G-21	uncertain	uncertain	152 cm.
G-c-4	20	1-10	90 cm.
G-c-2	20 + 1	1-14	79 cm.
Doorway G-c			
G-c-1	20 + 1	uncertain	75 cm.
G-c-3	uncertain	uncertain	98 cm.
G-22	20	1-19	127 cm.
G-23	20	1-22	221 cm.
G-24	20 + 1	1-22	219 cm.
G-25	20	1-22	202 cm.
G-26	uncertain	uncertain	uncertain
G-b-2 (colossus)			
Doorway G-b			
G-b-1 (colossus)			
G-27	20	1-8	86 cm.
G-28	uncertain	uncertain	uncertain
G-29	20 + 1	1-22	219 cm.
G-30	20	1-22	215 cm.
G-31	20	1-22	217 cm.
G-a-4	uncertain	uncertain	87 cm.
Doorway G-a			
Doorway H-e			
G-e-3	uncertain	uncertain	123 cm.
H-1	26	1-22	222 cm.
H-2	26	1-22	212 cm.
H-3	26	1-22	214 cm.
H-4	26	1-22	214 cm.
H-5	26 + 1	1-22	106 cm.
Doorway H-a			
H-6	26	1-12, 14-15, 18, 21-22	123 cm.
H-7	uncertain	uncertain	uncertain
H-8	uncertain	uncertain	uncertain
H-9	26	1-19 ⁷⁰⁶	185 cm.
H-10	26	1-19 ⁷⁰⁷	149 cm.
H-11	26	1-22	125 cm. ⁷⁰⁸

⁷⁰⁶H-11 and H-12 are broken after line 19 of the Standard Inscription, though it is unlikely that they continued far beyond this.

⁷⁰⁷H-11 and H-12 are broken after line 19 of the Standard Inscription, though it is unlikely that they continued far beyond this.

⁷⁰⁸This is a corner relief, with 37 cm. on left and 88 cm. on right.

H-12	26	1-22	93 cm.
H-13	uncertain	uncertain	uncertain
H-14	26	1-22	196 cm.
H-b-1	26	1-22	194 cm.
Doorway H-b			
H-b-2	26	1-22	193 cm.
H-15	26	1-22	197 cm.
H-16	26	1-22	212 cm.
H-17	26	1-22	170 cm.
H-17a	26	1-20[	102 cm.
H-c-1	34	1-22[	128 cm.
H-c-3	uncertain	uncertain	89 cm.
Doorway H-c			
H-c-4	uncertain	uncertain	85 cm.
H-c-2	uncertain	uncertain	126 cm.
H-18	26	1-22	235 cm.
H-19	26	1-22	216 cm.
H-20	26	1-22	214 cm.
H-d-1	26	1-22	194 cm.
Doorway H-d			
H-d-2	26	1-22[	195 cm.
H-21	26	1-22	197 cm.
H-22	26	1-22	210 cm.
H-23	26	1-17	151 cm.
H-24	26	1-22	164 cm. ⁷⁰⁹
H-25	uncertain	uncertain	uncertain
H-26	uncertain	uncertain	uncertain
H-27	26 + 1	1-22	160 cm.
H-28	26 + 1	1-19	118 cm. ⁷¹⁰
H-29	26	1-22	212 cm.
H-30	26	1-22	214 cm.
H-31	26 + 1	1-22	214 cm.
H-32	26	1-22	211 cm.
H-33	26	1-22	204 cm.
H-34	26 + 1	1-22	146 cm.
H-35	26 + 1	1-21	103 cm.
G-e-4	uncertain	uncertain	ca. 125 cm.
Doorway H-e			
Doorway I-b			
I-1	22	1[	180 cm.
I-2	uncertain	1[,]22[	192 cm.

⁷⁰⁹This is a corner relief, with 78 cm. on left and 86 cm. on right.

⁷¹⁰This is a corner relief, with 42 cm. on left and 76 cm. on right.

I-3	uncertain	1-2[,]21-22	193 cm.
I-4	uncertain	1-7[,]21-22	155 cm.
I-5	19 or 20	(P.W.F.T.) ⁷¹¹	105 cm.
Doorway I-a			
I-5a	19	(P.W.F.T.)	114 cm.
I-6	19	(P.W.F.T.)	79 cm.
I-7	22	1-22	177 cm.
I-8	22	1-22	211 cm.
I-9	23	1-22	212 cm.
I-10	21	1-22	213 cm.
I-11	20	1-22	201 cm.
I-12	21	1-22	201 cm.
I-13	22	1-22	204 cm.
I-14	uncertain	1-4 ³[	117 cm.
I-15	uncertain	1-2 ³[	uncertain
I-16	uncertain	1-7[,]21-22[	uncertain
I-17	uncertain	]8-22	uncertain
I-18	uncertain	]8-22[	uncertain
I-19	uncertain	1[	213 cm.
I-20	uncertain	]8-22	219 cm.
I-21	21	1-22	188 cm.
I-22	uncertain	1[,]21-22[	213 cm.
I-23	uncertain	1-2[,]22	210 cm.
I-24	uncertain	1-2[,]20-21[	199 cm.
I-25	22	1-22	201 cm.
I-26	uncertain	1-2[,]21-22	200 cm.
I-27	uncertain	1-2[,]21-22	210 cm.
I-28	uncertain	1-3[,]20-22	215 cm.
I-29	uncertain	1[,]22[	212 cm.
I-30	22	1-22	210 cm.
I-31	22	1-10	71 cm.
I-32	uncertain	1-22[	182 cm.
Doorway I-b			
Doorway L-d			
L-1-2	26	1-22	183 cm. ⁷¹²
L-3	uncertain	uncertain	179 cm.
L-4	uncertain	uncertain	71 cm.
L-5	26	1-22	201 cm.
L-6	26	1-22	210 cm.
L-7	26	1-22	208 cm.
L-8	26	1-22	211 cm.

⁷¹¹Palace Wall Foundation Text (RIMA 2.0.101.34)

⁷¹²This is a corner relief, with 81 cm. on left and 91 cm. on right.

L-9	26	1-22	211 cm.
L-10	26	1-22	211 cm.
L-11	26	1-22	216 cm.
L-12	26	1-22	210 cm.
L-13	26	1-22	213 cm.
L-14	26	1-22	209 cm.
L-15	26 + 1	1-11	68 cm.
L-16	26	1-22	206 cm.
L-17	26	1-22	206 cm.
L-18	26	1-22	185.5 cm.
L-19	26	1-22	189 cm.
L-20	26	1-22	177 cm.
L-21-22	26	1-22	193 cm. ⁷¹³
L-23	26	1-22	211 cm.
L-24	26	1-22	205 cm.
L-25	26	1-22	191 cm.
L-26	26	1-22	213 cm.
L-27	26	1-22	216 cm.
L-28	26	1-22	220 cm.
L-29	26	1-22	162 cm.
L-30	26 + 1	1-19	73 cm.
L-31	uncertain	uncertain	99 cm.
Doorway L-a			
L-32	uncertain	uncertain	98 cm.
L-33	26	1-22	206 cm.
L-34	26	1-22	208 cm.
L-35	26	1-22	206 cm.
L-36	26	1-22	192 cm.
Doorway L-d			
Doorway N-d			
N-1	uncertain	uncertain	138 cm.
N-2	20 + 1	1-22	163 cm. ⁷¹⁴
N-3	20 + 1	1-14	104 cm.
N-4	20	1-22	156 cm. ⁷¹⁵
N-5	20	1-12	103 cm.
N-6	20	1-22	186 cm.
N-7	20 + 1	1-22	185 cm.
N-8	20 + 1	1-22	132 cm.
N-9	37	1-22	104 cm.
Doorway N-a			

⁷¹³This is a corner relief, with 85 cm. on left (L-21) and 108 cm. on right (L-22).

⁷¹⁴This is a corner relief, with 78 cm. on left and 85 cm. on right.

⁷¹⁵This is a corner relief, with 79 cm. on left and 77 cm. on right.

N-10	35	1-14	81 cm.
N-11	uncertain	uncertain	133 cm.
N-12	20	1-22	183 cm.
Entrance to Room (Corridor) P			
N-13	20 + 1	1-22	189 cm.
N-14a	20	1-10	32 cm.
N-14	20 + 1	1-22	212 cm.
N-15	20	1-22	217 cm.
N-16	20	1-22	211 cm.
N-17	20	1-22	179 cm.
N-18	20	1-22	154 cm. ⁷¹⁶
N-19	20	1-22	134 cm.
Doorway N-d			
P-1 ⁷¹⁷	uncertain	uncertain	149 cm.
P-2	20	1-15	88 cm.
Entrance to Room N			
P-3	20	1-22	136 cm.
P-4	20 + 1	1-22	130 cm.
Doorway S-a			
S-a-1	19	1-22	233 cm.
S-1	21 ⁷¹⁸	1-22	99 cm.
S-2	19	1-22	194 cm.
S-3	19	1-22	190 cm.
S-4	19 + 1	1-22	198 cm.
S-5	19	1-22	194 cm. ⁷¹⁹
S-b-1	19	1-22[	ca. 220 cm.
Doorway S-b			
S-b-2	19	1-22	186 cm.
S-6	19	1-22	ca. 185 cm.
S-7	19	1-22	217 cm.
S-8	19	1-22	219 cm.
S-9	19	1-22	219 cm.
S-10	19	1-22	202 cm.
S-11	19	1-22	190 cm.
S-c-3	19	1-22	uncertain
S-c-1	uncertain	uncertain	105 cm. ⁷²⁰

⁷¹⁶This is a corner relief, with 73 cm. on left and 81 cm. on right.

⁷¹⁷This is a corridor which proceeds eastward out of the southeastern corner of Courtyard Y.

⁷¹⁸This relief has more lines of text than the others in this segment of wall, including the adjacent orthostat S-2, to the right of S-1, which is the right half of the sacred tree, the left half of which is on S-1. Perhaps this was an attempt at completing the inscription on the narrow orthostat S-1.

⁷¹⁹This is a corner relief, with 95 cm. on left and 99 cm. on right.

⁷²⁰This is an L-shaped relief, with 9 cm. on one side and 96 cm. on the other.

Doorway S-c			
S-c-2	uncertain	uncertain	105 cm. ⁷²¹
S-c-4	19 + 1	1-22	110 cm.
S-12	19	1-14	106 cm.
S-13	19 + 1	1-19	138 cm.
S-14	19	1-22	198 cm.
S-15	19	1-22	200 cm.
S-16	uncertain	uncertain	130 cm. ⁷²²
S-17	19 + 1	1-22	161 cm.
S-d-1	19	1-22	166 cm.
Doorway S-d			
S-d-2	19	1-22	164 cm.
S-18	19	1-17	141 cm.
S-19	19	1-22	149 cm. ⁷²³
S-20	19	1-22	211 cm.
S-21	19	1-22	220 cm.
S-22	19	1-22	215 cm.
S-23	19	1-22	220 cm.
S-24	19	1-22	222 cm.
S-25	19	1-22	202 cm.
S-26 ⁷²⁴	19	1-8	84 cm.
S-e-2 (colossus)			
Doorway S-e			
S-e-1 (colossus)			
S-27	uncertain	uncertain	ca. 160 cm.
S-28	19	1-22	210 cm.
S-29	19	1-22	uncertain
S-a-2	19	1-22	232 cm.
Doorway S-a			
Doorway T-a			
Z-a-1	17	1-11	124 cm.
T-1	uncertain	uncertain	125 cm.
T-2	19	1-22	205 cm.
Doorway T-d			
T-3	uncertain	uncertain	207 cm.
T-4	uncertain	uncertain	141 cm.
T-5	19	1-16	129 cm.
T-6	19	1-22	185 cm.
T-7	19	1-22	201 cm.

⁷²¹This is an L-shaped relief, with 96 cm. on one side and 9 cm. on the other.

⁷²²This is a corner relief, with 56 cm. on left and 74 cm. on right.

⁷²³This is a corner relief, with 86 cm. on left and 63 cm. on right.

⁷²⁴This is a three-register relief flanking a doorway; cf. the relief on the opposite side of the doorway, S-27.

T-8	19	1-22	207 cm.
T-9	uncertain	uncertain	174 cm.
T-10	uncertain	uncertain	124 cm.
Z-a-2	uncertain	uncertain	125 cm.
Doorway T-a			
Doorway Y-a			
Y-9 ⁷²⁵	27	1-21	226 cm.
Y-8	uninscribed	uninscribed	147 cm.
Y-7	27	1-21	208 cm.
Y-6	27	1-16	168 cm.
Y-5	uncertain	uncertain	87 cm.
Entrance to Room (Corridor) P			
Y-1 through Y-4 = P-1 through P-4			
Y-10	27	1-22	204 cm.
Y-11	27	1-21	194 cm.
Y-12	27	1-20	193 cm.
Y-13	27	1-22	191 cm.
Y-14	uncertain	uncertain	183 cm.
Y-15	uncertain	uncertain	216 cm.
Y-16	27	1-22	211 cm.
Y-17	27	1-17	160 cm.
Doorway Y-c			
Y-18 through Y-25	uncertain	uncertain	uncertain
Doorway Y-b			
Y-26	uncertain	uncertain	uncertain
Y-27	uncertain	uncertain	uncertain
Y-28	27	1-22	176 cm.
Y-29	27	1-17	174 cm.
Y-30	uncertain	uncertain	127 cm.
Y-31	uncertain	uncertain	88 cm.
Y-32	uncertain	uncertain	46 cm.
Y-33	uncertain	uncertain	118 cm.
Y-34	27	1-15	178 cm.
Y-35	27	1-18	189 cm.
Y-36	27	1-17	180 cm.
Y-37	27	1-8	81 cm.
Y-38	27	1-21	200 cm.
Y-39	27	1-20	209 cm.
Y-40	27	1-22	217 cm.
Y-41	27	1-8	85 cm.
Y-42	27	1-6	50 cm.
Doorway Y-f			

⁷²⁵This is the central courtyard of the palace.

Y-43	27	1-8	51 cm.
Y-44	27	1-8	86 cm.
Y-45	27	1-21[	210 cm.
Y-46	27	1-21[	206 cm.
Y-47	27	1-22	216 cm.
Y-48 through Y-51	uncertain	uncertain	uncertain
Doorway Y-h (reconstructed)			
Y-52	uncertain	uncertain	uncertain
Y-53	27	1-11	126 cm.
Y-54	27	1-18	179 cm.
Y-55	27	1-18	172 cm.
Y-56 through Y-57	uncertain	uncertain	uncertain
Doorway Y-g			
Y-58 through Y-59	uncertain	uncertain	uncertain
Y-60	27	1-21[	214 cm.
Y-61	27	1-21[	208 cm.
Y-62 through Y-64	uncertain	uncertain	uncertain
Y-65	27	1-21[	215 cm.
Y-66	27	1-22	216 cm.
Doorway Y-d			
Y-67 through Y-69	uncertain	uncertain	uncertain
Y-70	27	1-21	uncertain
Entrance to Room (Corridor) Z			
Y-71	uncertain	uncertain	149 cm.
Y-72	uncertain	uncertain	200 cm.
Y-73	uncertain	uncertain	145 cm.
Y-74	27	1-11	100 cm.
Y-75	uncertain	uncertain	66 cm.
Y-76	uncertain	uncertain	210 cm.
Y-77 through Y-79	uncertain	uncertain	uncertain
Doorway Y-e			
Y-80 through Y-85	uncertain	uncertain	uncertain
Doorway Y-a			
Z-1 ⁷²⁶	uncertain	1-3[,]4-7	56 cm.
Doorway Z-a			
Z-2	uncertain	1-3[,]6-8	83 cm.
Z-3	17	1-13	140 cm.
Z-4	uncertain	uncertain	189 cm.
Z-5	uncertain	uncertain	178 cm.
Entrance to Courtyard Y			
Z-10	17	1-22	183 cm.
Z-9	17	1-18[	202 cm.

⁷²⁶This is a corridor which proceeds westward out of the southwestern corner of Courtyard Y.

Z-8	17	1-2[,]10-12[,]17[	208 cm.
Z-7	uncertain	uncertain	uncertain
Z-6	uncertain	1-4[,]6-8	68 cm.

Chapter Eight:

Some of the Contributions of Stonemasons to the Transmission of the Standard Inscription

8.1. Introduction

The previous chapter addressed one aspect of the final stage of transmission of the Standard Inscription, by attempting to argue that the main mode of transmission of the Standard Inscription to the orthostats in the Northwest Palace was visual copying. However, those arguments leave unaddressed what is perhaps the most unique aspect of this stage of transmission, namely, the incising of the inscriptions into stone orthostats. Presumably the incising of texts into stone was beyond the normal range of the scribal art, and would have involved the expertise of stone-workers. What then was the relationship between the scribal activity of producing and transmitting the Standard Inscription and the work of incising it into stone?

In response to this question, it is possible to construct more than one working hypothesis. Indeed, more than one model may be correct, since it seems likely that for a large building project like the Northwest Palace, procedures would have to be adapted to fit the needs of the building process. Thus, some either-or models will probably not hold much explanatory value. For example, it should not be assumed that persons who were expert stone-artisans did not also possess some level of literacy,⁷²⁷ nor should it be assumed that no scribes had knowledge of the art of the stonemason. Indeed, some overlap between these skill-sets would be desirable or even necessary for such a project.

⁷²⁷Cf. the evidence for cuneiform literacy discussed in Wilcke 2000; Charpin 2010, 53-67; Veldhuis 2011.

However, if I am correct that the text of the Standard Inscription was mainly transmitted to the orthostats by visual copying, at least two broad models of cooperation between the experts of scribes and masons are conceivable. It is possible, on the one hand, that stonemasons, who had some familiarity, at the very least, with the correct execution of Neo-Assyrian monumental script - though they may not have been able to read complex Standard Babylonian royal inscriptions - were given exemplars on clay or wax tablets, the text of which they were required to reproduce on the orthostats of the Northwest Palace. The exemplars may have indicated the correct formations of the signs, and would have had to indicate word-boundaries, since all lines in all manuscripts of the Standard Inscription end at word-boundaries. Probably a less likely scenario is that our masons were able to read the text of the Standard Inscription fluently, and needed no direction about sign formation or word-boundaries. On the other hand, it is possible that scribes wrote the text of the Standard Inscription in the form of patterns on the orthostats of the Northwest Palace, and the stonemasons then incised them using the patterns as guides. In either scenario, it is also possible that scribes, to one degree or another, directed the efforts of the masons as they worked, and the scribes may have had some measure of understanding of the methods of the stonemason.

In the most recent sustained scholarly treatment of this issue of which I am aware, M. Worthington argues for, and expands upon, the first model:

In the first place, we can deduce that the sequence of signs to be carved was supplied to the stonemasons in written form. Secondly, for the errors to occur, the stonemasons must have found the written sources they were using moderately hard to read (in the sense that cuneiform signs were difficult to identify). Hence it is unlikely that the signs were drawn directly onto the stone, for on most stone inscriptions the signs are large enough that errors of sign identification should not occur. The likeliest scenario is that the stonemasons had to read directly from clay tablets. Thirdly, though stonemasons were obviously well acquainted with the shapes of individual cuneiform signs (as shown *inter alia* by the fact that they never write nonsensical assemblages of wedges, only proper signs), their errors suggest that they possessed no or very limited literacy - otherwise they could have identi-

fied the correct sign from the context. Fourthly, they were not working under the supervision of a literate individual, who would have put them right.⁷²⁸

Thus, on the basis of what he believes to be errors of stonemasons in Neo-Assyrian royal inscriptions,⁷²⁹ Worthington argues that masons who were unable to read or write cuneiform, or who were only marginally literate, incised Neo-Assyrian royal inscriptions into stone, using clay tablet exemplars, without the supervision of a scribe, or the aid of a pattern drawn onto the stone by a scribe. Taking Worthington's arguments as a point of departure, this chapter will examine two lines of evidence of the role of stonemasons in the production of the manuscripts of the Standard Inscription. First, we will bring to bear comparative evidence of the role of stonemasons in the production of Neo-Assyrian royal inscriptions. Then, we will consider examples of variants in the manuscripts of the Standard Inscription, which I argue were produced by stonemasons, rather than scribes.

8.2. Evidence Outside of the Standard Inscription of the Work of Stonemasons in the Production of Neo-Assyrian Royal Inscriptions

Unfortunately, as P. R. S. Moorey observes, "Direct evidence for the procedures used in carving reliefs at any time, including the Neo-Assyrian period . . . is virtually non-existent."⁷³⁰ It is even uncertain which of the Akkadian words for artisans known to have worked with stone refer to the masons who carved Neo-Assyrian reliefs and display inscriptions.⁷³¹ The only direct

⁷²⁸Worthington 2012, 158-9.

⁷²⁹Worthington gives examples mainly from Neo-Assyrian royal inscriptions.

⁷³⁰Moorey 1994, 34.

⁷³¹Possibilities include the *kabšarru*, the *pallišu*, and the *purkullu*; cf. the relevant entries in AHw and CAD. These craftsmen are simply not discussed often enough, or in the right contexts, in the relevant documents (e.g., the Neo-Assyrian letter corpus) to get a sense of their skill-sets and functions. In the royal inscriptions, the kings take credit for "drawing" (*eṣēru*) their reliefs and "writing" (*šaṭāru*) their inscriptions, in spite of the fact that they almost certainly did not do the work of producing reliefs and inscriptions in stone (cf., e.g., RINAP 1 35 iii 31-5; RINAP 3 160 r. 16-7).

evidence known to me of the stonemasons' involvement in the production of Neo-Assyrian reliefs and inscriptions is iconographic, namely, the depictions on the right side of the upper and lower registers of Band X from the Balawat Gates.⁷³² The lower register contains an epigraph which makes it clear that the scene is a portrayal of one of Shalmaneser III's excursions to the Tigris tunnel: *ina pi-a-te šá ÍD KU₄-ub UDU.SISKUR.MEŠ a-na DINGIR.MEŠ a-qí NU MAN-ti-ia ú-šá-zi-iz*, "I entered the mouth of the river; I made offerings to the gods; I set up my royal image."⁷³³ The relief portrays a mason using hammer and chisel to carve a royal stele, which is clearly portrayed, in the Tigris tunnel, while being supervised by another person who stands behind the mason, gesturing toward the stele. The upper register has no caption, but also plainly portrays events in the Tigris tunnel. Here, however, an inscription is being incised on the cave wall. According to the description of J. E. Reade:

The upper panel is a text, for which three men are responsible: the first wears court dress, and stands a little detached from the others on a bench in midstream, waving towards them as if in general charge of the operation; the second, also in court dress, holds a tablet and stylus, and is clearly giving instructions to the third man, wearing a common kilt, who is actually chipping the signs on the rock-face with hammer and chisel.⁷³⁴

These two relief scenes tell us little about the specifics of production of these monuments, but it is noteworthy that someone supervises the mason as he works in both scenes. In the upper register, where the mason is apparently incising an inscription, the person most immediately supervising the work has a tablet in hand. If we were to extrapolate from this evidence, we may suggest that scribes in some cases supervised the work of the stonemasons, but much remains unanswered. Was the person holding the tablet guiding the mason in properly incising the signs,

⁷³²BM 124656; King 1915, pl. LIX.

⁷³³RIMA 2.0.101.78; for the inscriptions which Shalmaneser III incised on the walls of the tunnel, along with reliefs, see now Radner 2009 (// RIMA 3.0.102.21-24).

⁷³⁴Reade 1979a, 23. Cf. the similar descriptions of Moorey (1994, 34) and A. Shafer (2007, 142).

keeping him from making mistakes? Was the mason working from a pattern on the wall, or was the scribe somehow communicating to the mason what to incise?

There is comparative evidence which suggests that, at least in some cases, temporary patterns were made for the masons to follow. V. Place describes discovering a unique pair of colossi at Gate 6 in the city wall of Khorsabad. These colossi had their inscriptions painted on in black ink, but not incised, in spite of the fact that the inscriptions on the colossi at Khorsabad were normally incised, as at Nimrud. Place describes the signs as “très-purement tracées, et il ne restait évidemment au lapicide qu’à en dégager les contours avec son ciseau.”⁷³⁵ He suggests Sargon’s untimely death as the reason that the inscriptions were never incised. Place’s explanation for this unique phenomenon is plausible, especially since the other colossi at Khorsabad all had their inscriptions incised, as was usual for such sculpture.⁷³⁶ This mode of production is attested for Egyptian reliefs as well,⁷³⁷ and an eighth century Aramaic inscription on stone from Tell Aushariye in northern Syria is written in ink, with the first few lines incised over the ink. The stone may have broken, and the inscription discarded, with the ink pattern only partially incised.⁷³⁸

In this connection, it is worth observing that paint was used extensively in decorating the reliefs of the Northwest Palace. Indeed, it has recently been shown that the incised signs of the Standard Inscription of Ashurnasirpal II were painted, since paint was discovered inside some of

⁷³⁵Place 1870, 266; cf. Place 1867, 181, where he states that “. . . la double inscription placée entre les jambes des taureaux, et toujours gravée sur la pierre, est ici simplement peinte en noir.” Unfortunately, these colossi are not accessible for examination.

⁷³⁶Cf. the similar explanation for display inscriptions from Khorsabad by G. Frame, “While the inscription was probably cut by illiterate stonecutters, scribes would probably have drawn the signs lightly upon the stone slabs as a guide” (Frame 2004, 93).

⁷³⁷Baines 1989.

⁷³⁸<http://aushariye.hum.ku.dk/english/ironage/> (accessed 5 June 2017); cf. Younger 2007, 142.

the signs.⁷³⁹ It has long been known that the reliefs themselves were painted, since paint is still visible on some of the orthostats, especially on the figures' feet. However, the paint inside incised signs should not be taken as evidence that a pattern was painted onto the reliefs for the masons, since any pattern would undoubtedly have been destroyed when the signs were incised; remaining paint is evidence of the decoration of the reliefs and inscriptions after they were incised.

The contribution of these two lines of evidence to our discussion is small. The iconographic evidence from the Balawat Gates may indicate that masons were in some cases supervised in their work by scribes, but it by no means proves that this was the usual procedure in the production of Neo-Assyrian royal inscriptions on stone. Moreover, the likelihood that a painted pattern was used in the production of the colossus inscriptions at Khorsabad does not establish that this was the mode of production in the Northwest Palace as well. These data can provide at most heuristic models for consideration in our reconstruction of the roles of stonemasons in the production of the manuscripts of the Standard Inscription. A more reliable guide is the evidence of the work of masons in the manuscripts of the Standard Inscription, to which we turn next.

8.3. Evidence of the Work of Stonemasons in the Manuscripts of the Standard Inscription

In what follows, I attempt to address the relationship between the work of the scribe and that of the mason by illustrating and discussing errors that were probably made by masons. In order to be viable, this procedure has to reliably distinguish between errors made by masons and those of scribes. Admittedly, the nature of the data makes this difficult. The only stage of transmission of the Standard Inscription available to us today is the final stage, the text on the orthostats from the Northwest Palace. While we have been able to demonstrate that multiple inter-

⁷³⁹Thavapalan et al 2016, 210.

mediate copies were used to produce the extant manuscripts, we do not have those intermediate copies today, nor do we have any earlier stages of transmission. The variants that we find on the orthostats represent layers of variation produced in an unknown number of stages of transmission. Moreover, we deduce that the scribes must have directed the work of the masons in some way, whether by providing them with exemplars to follow, or by providing them with temporary patterns on the orthostats to trace, or by supervising the incising of the signs, or some combination of these.

How, then, can we tell the difference between the effects of stonemasons on transmission and the work of the scribes? Essentially, we want to know what kinds of phenomena on the orthostats are the sorts that only a stonemason would have produced. In what follows, I present some types of variants which are unlikely to have been perpetrated by scribes, because their scribal expertise would probably have prevented them from producing them. The most plausible explanation for these variants is that they were caused by masons in the course of the incising of the manuscripts. All of these examples are representative; more examples could easily be provided, and are listed in Appendix 3.

8.3.1. Paleographic Omissions Which Do Not Result in Another Sign

First, there are many cases in which signs are incompletely drawn, producing erroneous complexes of wedges. In these cases, the wedges that are present in the complex are where they should be if the correct sign complex were complete, but the remainder of the wedges of the sign complex are simply left out, and there is space left where they should be. I refer to these as paleographic omissions which do not result in another sign. A few examples follow:



Figure 8.1. Comparison of KI signs on the same orthostat; Left: *ina qé'-reb*, with the KI sign missing wedges (F-6, l. 6); Right: correct KI sign (F-6, l. 15)⁷⁴⁰

In the photo on the left, the text should read *ina qé'-reb*, but the KI sign, the correct form of which is shown from the same relief on right, is only partially written, with the upper and central horizontals and the left-most vertical missing.



Figure 8.2. Comparison of SU signs on the same orthostat; Left: ŠU-*su'* KUR-*ud*, with the SU sign missing wedges (G-15, l. 4); Right: correct SU sign (G-15, l. 7)

In the photo on the left, the text should read ŠU-*su* KUR-*ud*, but the SU sign is missing its final two vertical wedges, though there is ample space for them. The photo on the right shows a proper SU sign from the same orthostat.



Figure 8.3. Comparison of ENGUR signs on the same orthostat; Upper Right: correct ENGUR sign (G-2, l. 8); Bottom Center: ENGUR sign missing wedges (G-2, l. 9)

⁷⁴⁰Photos courtesy of A. D. Riddle.

In this photograph, there are two instances of the ÍD sign (A.ENGUR). In the upper instance, the ENGUR sign is correctly formed, but in the lower instance, it is missing its initial vertical and first central horizontal wedge.

More often than not, such paleographic omissions are of one wedge in a complex. For example, it is very common for a GAR sign to be missing its central upper wedge,⁷⁴¹ and it is also common for the E sign to be composed of TAB.MIN, rather than the expected TAB.A.⁷⁴² In all of these cases, it is obvious to a person who can read cuneiform which sign was being attempted, but necessary wedges are omitted. Such paleographic omissions which result in erroneous complexes of wedges are extremely common in the manuscripts of the Standard Inscription.

The significance of this phenomenon is different from instances in which one or more wedges are omitted resulting in another correct sign, e.g., MA for GAL or GAG for NI, which are also extremely common. In these cases, a literate but careless writer might be less likely to notice he had written the wrong sign, since he had produced a real sign. In the case of paleographic omissions which do not result in another sign, however, a literate writer would have to be very careless indeed to miss the kinds of omissions just illustrated. One would expect that at some stage in the process of carefully incising these signs, undoubtedly a time consuming process in which the mason would have been repeatedly confronted with the precise number, orientation, and placement of the wedges in the sign he was incising, a mason who knew what the sign complexes should look like would notice the absence of obligatory wedges.

Moreover, it must be remembered that 1) the signs illustrated above are extremely common in cuneiform orthography, and their correct formation would have been well-known to

⁷⁴¹E.g., F-3, l. 3; S-c-4, l. 2; Z-a-1, l. 7.

⁷⁴²E.g., B-15, l. 7; C-13, l. 11; F-2, l. 1; AO 19856, l. 9.

scribes, and 2) these signs are extremely uniform in the paleography of the orthostats of the Northwest Palace. It would appear that the kinds of paleographic variations that were tolerated in the cursive script of everyday documents were not permitted in the monumental inscriptions of the Northwest Palace. Thus, differences such as these are all the more significant. It is unlikely that such erroneous combinations of wedges would have been produced by a scribe, and I suggest that these errors are those of the mason. This is not to assume that stonemasons were all illiterate; rather, scribes would probably not have made these mistakes, and the only remaining candidate for making them is the mason.

8.3.2. Faintly Incised Wedges and Signs

Second, in a related phenomenon, some signs, or some parts of signs, are not incised into the stone of the orthostats as deeply as usual. I call these faintly incised wedges or signs. The most extreme example involves an entire sign:



Figure 8.4. Faintly incised UŠ sign, central line, third sign (G-18, l. 16)

The central line in the photograph should read KA-šú uš-ḫar-ma-tu, but the UŠ sign is only barely scratched into the stone. A similar, though less dramatic, example occurs in another orthostat:



Figure 8.5. Faintly incised vertical wedge in the AN sign, central line, fourth sign (L-34, l. 5)⁷⁴³

The central line in this photograph reads ^{gis}TUKUL-*ti* DINGIR.MEŠ GAL.MEŠ, and the vertical wedge of the AN sign is lightly scratched into the surface of the stone, like the UŠ sign in the photograph above. The best way that I know of to explain such examples is as the initial stages of incision of signs, which the mason, for some reason, did not complete. This likely illustrates a multi-stage process of incision. It should be kept in mind that the end result of the work of the masons was precisely executed, polished signs in the vast majority of cases. The production of such signs was probably multi-staged, including, at the very least, roughing out the signs, then incising and polishing them more precisely, producing imitations of signs impressed in clay, with crisp, straight edges, and deeper heads with smooth insides. Presumably what we see in these cases is the first stage, and the mason simply did not complete the process of incising the signs.

8.3.3. Paleographic Additions and Substitutions Which Do Not Result in Another Sign

Third, there are signs with wedges which are wrongly configured or added. In this case, wedges are either added in places where they should not be, or the wedges of a sign complex are assembled in incorrect ways; both of these produce erroneous sign complexes. I call these paleographic additions which do not result in another sign and paleographic substitutions which do not result in another sign, respectively. For example:

⁷⁴³Photo from CDLI, <http://cdli.ucla.edu/dl/photo/P427244> (accessed 29 July 2017).



Figure 8.6. Left: *mu-rib'*, with addition of wedges to the KAL sign (H-27, l. 17); Center: ^{lu}PA.LU' *ša'-lu-lu*, with the first LU sign wrongly formed and the ZA sign smaller than other signs (S-1, l. 13); Right: ^dIŠKUR', with the IM sign wrongly formed (Z-a-1, l. 11)

In the left-most photo, the sign sequence is supposed to be *mu-rib*, but the KAL sign has six superimposed verticals, rather than two. In the central photo, the sequence should be ^{lu}SIPA *ša-lu-lu*. However, the first LU sign is wrongly formed, and the ZA sign is two-thirds of the size that it should be. Indeed, one wonders if the ZA sign was begun in the upper right corner of the first LU sign, but was discontinued and squeezed into the space between the first two LU signs. In the right-most photo, the sequence should read ^dIŠKUR, but the IM sign, which should have four diagonals and one horizontal, is wrongly formed.

Such examples could be easily multiplied, and certain signs appear to have been particularly subject to being misformed. For example, the E sign in the Standard Inscription manuscripts occasionally has three horizontal wedges at the beginning of the sign complex, though it should have two;⁷⁴⁴ the sign may also be composed of TAB.ZA, rather than TAB.A, as it should be.⁷⁴⁵ These signs are all extremely common in cuneiform texts. As in the previous examples, it is clear which signs were being attempted, but the persons who formed these signs were apparently unsure of the precise details of their formations. One gets the impression that these details,

⁷⁴⁴E.g., F-3, l. 8; Z-a-1, l. 4.

⁷⁴⁵E.g., F-3, l. 6; D-7, l. 8; G-31, l. 18.

if they were ever available to the masons, were lost in the process of incising, and the masons were left to their own devices for the proper execution of the sign complexes.

This confusion of wedges in sign complexes is occasionally explainable as a visual confusion of the wedges in the context of the misformed sign, suggesting that the person who wrote the signs was not aware of the significance of detailed differences between sign complexes. For example:



Figure 8.7. *tik-li'-a*, with the LI sign begun like the GÚ sign that precedes it (N-12, l. 6)

The sign sequence in this photograph should read *tik-li-a*, but the LI sign was begun like the beginning of the GÚ sign, which precedes it, though the LI sign is completed as the LI sign should be, producing an erroneous, hybrid sign. One suspects that the writer's eye went back to the GÚ sign, producing a kind of partial dittography, then he completed the sign as a LI sign.



Figure 8.8. NI.ÉRIN\pi'-li, with the components of the NA₄ (NI.ÉRIN) sign split between separate raised relief contours (S-a-2, l. 18)⁷⁴⁶

⁷⁴⁶Photo from <http://www.metmuseum.org/art/collection/search/322489> (accessed 29 July 2017).

Here, the signs should read, ^{na4}*pi-li*, but the diri-compound NA₄ has been split into its components - NI.ÉRIN - which are distributed over adjacent raised relief contours. This may suggest that the writer was not aware of the combined significance of these components.⁷⁴⁷



Figure 8.9. ^{uru}DU₆[!]-Ba[!]-a-ri, with the DU₆ sign conflated with an incorrectly formed BA sign, producing DU₆[!]-MEŠ (L-1-2, l. 11)⁷⁴⁸

In this photograph, the sign sequence should read ^{uru}DU₆-Ba-a-ri, but the final vertical wedge of the DU₆ sign is missing, and this sign complex is followed by the MEŠ sign. One way of explaining this is that the final vertical wedge of DU₆ has been moved to the right and associated with the beginning of the BA sign, which was concluded with a *Winkelhaken*, rather than with a vertical, producing a MEŠ sign. If this interpretation is correct, it would suggest that the writer misinterpreted the placement of wedges in the context, and associated wedges with the wrong sign complexes. If I have correctly understood these examples, it may speak in favor of the stonemason having an exemplar, since, presumably, if a scribe wrote these signs in a pattern on the orthostats, they would have been correctly positioned. On the other hand, it is possible that these signs were drawn onto the orthostats, but the masons, in the course of incising the signs, lost track of which (types of) wedges went with which sign complexes, and attempted to reconstruct the correct sequences.

⁷⁴⁷ Admittedly, it is also possible that a scribe felt the freedom to split the compound up this way, or even misunderstood the complex himself.

⁷⁴⁸ Photo from CDLI, <http://cdli.ucla.edu/dl/photo/P427161> (accessed 29 July 2017).

8.3.4. Dittography of Parts of Signs

Fourth, there are cases in which signs are partially repeated, what I call dittography of parts of signs. These are cases of combinations of wedges which are obviously attempts at writing signs which occur completely formed in the context. While they may be meaningful combinations of wedges if understood in isolation, they make no sense in the context. For example:

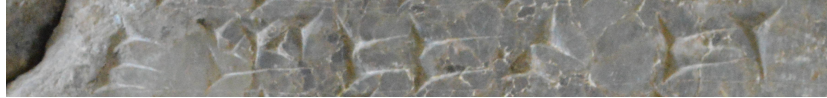


Figure 8.10. [m]u-kab-bi'-is, with the BI sign begun and left incomplete, before being written completely (I-12, l. 3)

The sign sequence here should read *mu-kab-bi-is*, but the beginning of the BI sign appears to be repeated before the complete BI sign. It seems as if the writer began to write the BI sign once, but did not complete it, leaving only a TAB sign as the first attempt, and wrote a complete BI sign after it.



Figure 8.11. ^{ur}DU₆-šá-Za-ab-da'-ni, with the DA sign begun and left incomplete, before being written completely (I-13, l. 9)

The signs here should read ^{ur}DU₆-šá-Za-ab-da-ni. However, a DA sign without its final vertical occurs before the complete DA sign is written. In this case, the sign complex is erroneous.



Figure 8.12. KUR-ud TA' KUR.NI-RIB, with the TA sign begun and left incomplete, before being written completely (Zurich 1913, l. 9)⁷⁴⁹

⁷⁴⁹Photo from CDLI, <http://cdli.ucla.edu/dl/photo/P479304> (accessed 29 July 2017).

The sign sequence here should read KUR-*ud* TA KUR.NI-RIB, but, before the complete TA sign, there is what appears to be the beginning of a TA sign; the sign complex is otherwise incorrect. While dittography is a common mechanical error, one would expect a scribe to produce a correct combination of wedges. If, for example, scribes who were writing these inscriptions, were distracted while in the middle of writing these incomplete signs, and then returned to continue writing, one would expect them to have noticed these incomplete signs, and completed them, rather than simply ignoring them and starting these signs anew. A person who was unable to read or write cuneiform, on the other hand, might have been less aware of the oddity of these erroneous complexes, and failed to correct them.

8.3.5. Omissions of Signs with Space

Fifth, while the simple omission of signs is very common, such omissions usually went unnoticed by their writers, since they simply wrote the sign immediately following the omitted sign, and proceeded with the text. However, there are several instances in which signs were omitted, and space is left on the orthostats where they should have been. I call these omissions of signs with space. For example:



Figure 8.13. Missing E sign with space left where the sign should be, central line, after the third sign (I-13, l. 5)

The central line in this photograph should read KUR.KUR.MEŠ *e-nu-ma*. However, the E sign has been omitted, and a conspicuous space left where it should have been. The empty space is obvious in the context of the regularly spaced adjacent signs.



Figure 8.14. Missing TE sign, with space left where the sign should be, central line, after the sixth sign (N-17, l. 17)

The central line in this photograph reads EN-*ti*\(-a\) šá *da-ra-a*\(-te\) ina ŠÀ-*bi ad-de*.⁷⁵⁰ The first omission is inconspicuous, since there is not space where the sign should be. Indeed, one wonders if the A sign was omitted because of sign similarity with the GAR sign, which is in its place. The second omission, however, is unusual, because of the space where the TE sign should be, which is just large enough to accommodate it. The regular spacing of the adjacent signs highlights this conspicuous absence.

As in the case of faintly incised wedges and signs, there are at least two possible explanations for this. On the one hand, if the masons were copying from exemplars, it is possible that the space represents obscured signs on their exemplars, which they were unable to reconstruct. They therefore left them unincised, but left spaces to be filled later when a scribe could be consulted. On the other hand, if the masons were tracing patterns, the patterns in these spaces may have become obscured, and the masons simply left them unincised, perhaps with the intention of conferring with a scribe.

Other instances of this phenomenon occur in the context of complex relief contours:

⁷⁵⁰N-17, l. 17



Figure 8.15. Missing U and H̄AR signs, with space left where they should be, central line, after the third sign (N-12, l. 12)

The text in this section is difficult to read, but the central line in this photograph reads URU¹.URU¹ {*u hur-*}šá-ni paṭ. The space where the omitted text should be is uninscribed, but the relief contours there, where the textured wings of the genie are portrayed, are quite complex, and may have played a part in causing this omission.



Figure 8.16. Missing NU sign with space left where it should be, with complex relief contours, central line, after second sign (Z-9, l. 8)

The central line in this photograph reads UGU-šú(-nu) áš-gu-um. As in the previous example, the space where the NU sign should be is a complex relief contour. Indeed, the axes along which the two wedges of the NU sign would have run are already largely occupied by the outlines of feathers in the relief. This phenomenon may speak in favor of a pattern that was obscured: the complex relief contours could have made the details of the pattern less recognizable to the mason, and he either did not see them, or was unsure of their correct combinations, and left them unincised, perhaps intending to consult with a scribe. Nonetheless, a damaged exemplar cannot be ruled out.

8.4. Conclusion

The evidence surveyed here allows us elucidate some aspects of the role of the masons in the production of the extant manuscripts of the Standard Inscription, in conversation with the assertions of Worthington, quoted at the beginning of this chapter, about the role of masons in the production of Neo-Assyrian royal inscriptions generally. First, we have identified types of variants which were probably caused by the masons, rather than by the scribes: paleographic omissions which do not result in another sign, faintly incised wedges and signs, paleographic additions and substitutions which do not result in another sign, dittography of parts of signs, and omissions of signs with space. We may refer to these collectively as errors of the stonemason, though one should bear in mind the complexity of the process of producing these inscriptions, which probably complicated agency in the production of these variants.

Second, we have been able to identify several examples of what Worthington calls “nonsensical assemblages of wedges.”⁷⁵¹ Many of these erroneous assemblages should have been ba-

⁷⁵¹Worthington 2012, 158.

sic signs, such as KI or KAL, suggesting that at least some masons were unsure of how to correctly form even the most common signs. Moreover, some of them do not appear to have been able to distinguish between discrete signs, being confused about which wedges went with which sign complexes in some cases. These observations further confirm Worthington's assertion that at least some masons had a low level of literacy.⁷⁵² On the other hand, our data seem to argue against the notion that stonemasons were "well acquainted with the shapes of individual cuneiform signs,"⁷⁵³ though the masons undoubtedly knew how individual wedges should be formed, i.e., what shape vertical, horizontal, and diagonal wedges, and *Winkelhaken* should have. They were trained to produce these wedges in imitation of their form on clay. This does not mean, however, that they had detailed knowledge of the right combinations of wedges in all of the necessary signs of the Standard Inscription. Indeed, it is difficult to imagine how they would have learned to differentiate these signs (e.g., between LAGAB, KU, LU, and ENGUR), except with reference to their syllabic or logographic values. This implies that the masons must have been given either an exemplar in clay or wax tablet or a pattern on the orthostats in the desired paleography.

Third, our data do not rule out the possibility that the signs were drawn onto the orthostats as a pattern for incising. Worthington appears to rule this out by observing the existence of errors of sign identification in the manuscripts of Neo-Assyrian royal inscriptions in stone, since "on most stone inscriptions the signs are large enough that errors of sign identification should not occur."⁷⁵⁴ However, we must keep in mind that the incising of the signs was often done on complex relief contours, and was likely a multi-staged process. The roughing out of the

⁷⁵²Cf. Worthington 2011, §3.

⁷⁵³Worthington 2012, 158.

⁷⁵⁴Worthington 2012, 158.

signs may have obscured details of sign formation in a pattern, such as the difference between LU and KU, and complex relief contours may have made it difficult for the masons to trace the signs if they were painted onto them. Most of these phenomena could be explained on either the model in which masons copied from exemplars or the model in which patterns were painted onto the orthostats. Indeed, painted patterns may have been used even when masons were copying from exemplars. And we must not forget the comparative evidence of the use of painted patterns from Khorsabad, as well as from Egyptian and Aramaic sources.

Thus, we may propose for our data a modified version of Worthington's model of the role of stonemasons in the production of Neo-Assyrian royal inscriptions on stone, for the manuscripts of the Standard Inscription. It remains uncertain whether a painted pattern was used for incising the manuscripts of the Standard Inscription, and it is not clear whether the inscriptions were copied from exemplars by masons or by scribes. While masons knew how to incise wedges that imitated wedges impressed in clay, at least some of them were probably unable to read or write cuneiform, and were uncertain of how to properly form some signs. If masons copied the inscriptions from exemplars, they may indeed have found these exemplars difficult to read, and this may have been the cause of some paleographic errors; on the other hand, if the monumental paleography had to be represented on the exemplars for the masons to imitate, it seems more likely that the text would have been carefully formed, in order to eliminate paleographic errors. Finally, it remains possible that masons were in some cases supervised by scribes, since a scribe is portrayed guiding a mason in the reliefs on the Balawat Gates. Indeed, we may reasonably suspect that the process of producing the manuscripts of the Standard Inscription was complex, allowing for cases in which scribes did supervise masons, as well as for cases in which masons'

work was supervised or checked imperfectly, or even cases in which masons were left to their own devices.

Chapter Nine:

Conclusion

9.1. Summary of the Argument of the Dissertation

In the course of this dissertation, I have probed various aspects of the production of the Standard Inscription of Ashurnasirpal II. In Chapter Two and Chapter Three, I defined and described the archaeological/architectural and literary contexts of the Standard Inscription, surveying the compositions which were installed in the Northwest Palace and other buildings at Kalḫu by Ashurnasirpal II's artisans and scribes, outlining their primary contexts, and introducing the nature of their literary relationships. In Chapter Four, I presented and synthesized in detail the evidence of the production of master copies, including references to the production of Neo-Assyrian royal inscriptions in the royal correspondence of the Sargonids, as well as likely examples of drafts and/or master copies. In Chapter Five, I distinguished the I Recension of the Standard Inscription, as well as its sub-groups, on the basis of shared variant profiles, arguing that the variant profile of the I Recension was transmitted from the master copy of the I Recension, while the variant profiles of the sub-groups of the I Recension were transmitted from intermediate copies, which were copies of the I Recension master copy. In Chapter Six, I argued that the text of the I Recension was edited toward the text of the M Recension, so that the I Recension was chronologically earlier than the M Recension. In Chapter Seven, I argued that it is most likely that the extant manuscripts of the Standard Inscription were produced through visual copying, on the basis of three types of evidence: the distribution of the text of the Standard Inscription on its manuscripts, the predominance of visual errors, and the presence of incomprehensible variants. Finally, Chapter Eight surveyed some of the contributions of stonemasons to the transmission of

the Standard Inscription, in the form of errors likely perpetrated by stonemasons, rather than by scribes.

It is worthwhile, now, to crystallize the arguments of these chapters into a coherent process of production, in spite of the fact that not all stages are well understood. We may speak broadly of three stages of production of the Standard Inscription. First, a final, perfected, master copy of the text of the Standard Inscription was produced in a drafting process of unknown length. This was probably carried out by one or more royal scholars (*ummânū*), with not only the literary competence necessary for composing Neo-Assyrian royal inscriptions in the Standard Babylonian dialect of Akkadian, but also the political competence and power necessary for representing the persona and deeds of the king in battle and building, in written forms that were appropriate for both the architectural contexts and the rhetorical purposes of the king and his counsellors. The king was also undoubtedly involved, in some cases, to some degree, at least by giving permission or commission to the scribes, and possibly by helping to shape the composition.

It is possible that the initial master copy bore the text of the I Recension of the Standard Inscription, though this is not certain. At any rate, a master copy of the I Recension was produced, and, later, a master copy of the M Recension, each of which contained its own unique readings, intentional and unintentional. While it is likely that the text of the I Recension was edited toward the text of the M Recension, it is not certain how this process of editing should be reconstructed. It is striking that the I Recension was apparently used briefly, in a single room (Room I), before it was replaced in the remainder of the palace. Thus, it would appear that the I Recension master copy was produced and transmitted to an unknown number of intermediate copies, which were then transmitted to the extant manuscripts; then, the I Recension was re-

placed by the M Recension, suggesting that the royal scribes were quite happy to edit their texts while they were being transmitted, pulling an older recension from circulation, and replacing it with a new recension. Regardless, it should be clear that when we refer to a master copy, we do not mean to imply that there was only one master copy for a given composition; the analysis of the recensions of the Standard Inscription in this dissertation strongly argues for the opposite view.

Second, the text of a master copy was transmitted to an unknown number of intermediate copies, probably to expedite the process of transmitting the text of the Standard Inscription to hundreds of orthostats in the Northwest Palace. It is not certain which mode of transmission was used to create these intermediate copies, but it seems likely that they were written on clay tablets or writing boards. In the process of transmitting the text of the master copy to the intermediate copies, new variants were created.

Third, the texts on the intermediate copies were each transmitted to sets of orthostats, within the rulings which were provided for the copyists. It is likely that this was done by visual copying, either by scribes or by stonemasons, possibly in the form of temporary patterns in paint or some other temporary substance. At this stage, too, new variants were created, and (most of) the variants of the master copy and the intermediate copies were transmitted to the orthostats. The signs were then incised into the orthostats by stonemasons, a process that may have included an initial, roughing-out stage, followed by a stage in which the signs were perfected and polished.

This basic three-stage process is not altogether new. If we compare it, for example, to the process posited by A. K. Grayson and S. M. Paley for Neo-Assyrian royal inscriptions,⁷⁵⁵ or by

⁷⁵⁵Grayson 1980, 168-9; Paley 1976, chapter 6.

P.-R. Berger and R. Da Riva for Neo-Babylonian royal inscriptions,⁷⁵⁶ summarized in the introduction to this dissertation, the basic outline of the process is almost the same, with the exception of the production of intermediate copies. This stage is, so far as I am aware, a new discovery, and is likely to have been necessary because of the unique situation posed by the production of the manuscripts of the Standard Inscription. This dissertation adds to these studies, moreover, the substantial support of the study of variation in hundreds of manuscripts of the Standard Inscription, which demonstrates the existence of not only a master copy (i.e., an archetype which contained the variant profile contained in all manuscripts of the I Recension), but also of intermediate copies (i.e., the hyparchetypes which contained not only the variant profile of the I Recension, but also the variant profiles of the sub-groups of the I Recension).

Furthermore, the study of both variants of composition and variants of transmission in the manuscripts of a single composition, shows the temporal, as well as the literary, relationships between the two Standard Inscription recensions, namely, that the I Recension was edited toward the text of the M Recension, and hence preceded it. This implies the existence of more than one master copy, as well as the practice of editing the text of a composition while it was being used, removing the older recension from circulation in favor of the newer one.

Finally, the detailed study of the formats and execution of the text of the Standard Inscription on the stone orthostats, evidence with largely untapped potential for understanding production, indicate the likelihood that the orthostats were copied visually, and clarify the types of errors perpetrated by stonemasons, adjusting previous assumptions about the types of errors they were likely to make. Thus, this study demonstrates the importance of variation, composi-

⁷⁵⁶Berger 1973, 7-8; Da Riva 2008, 44-6.

nal and transmissional, at all levels of textuality, including the way the text was written, for clarifying the production of Neo-Assyrian royal inscriptions.

9.2. Prospects for Further Study

The following prospects present themselves for further study, in light of the results of this dissertation. First, the scope of the data-set used in this dissertation, it is hoped, will expand in time. The score that formed the basis of analysis for this dissertation needs to be completed, by including the remainder of the extant manuscripts of the Standard Inscription, which were not available to me before this dissertation had to be completed. Second, the methods employed for isolating the I Recension and its sub-groups should be applied to the M Recension to see whether a similar analysis is possible. From preliminary study, it seems to me likely that this *is* possible. If so, that analysis should be integrated into our proposed process of production, with the necessary modifications.

Third, the methods employed in this dissertation could be applied to other compositions in the Northwest Palace. This, too, seems promising after preliminary study. For example, I have created a score of the manuscripts of the Throne-Base/Colossus Text, which I hope, in future work, to analyze, as I have analyzed the variants in the Standard Inscription. It seems clear already that sub-groups of manuscripts of the Throne-Base/Colossus Text can be isolated, as I was able to do for the I Recension of the Standard Inscription. Fourth, there is more to be done in analyzing the effects of the stonemasons on the execution of the manuscripts of the Standard Inscription, as well as other compositions. For example, it appears on cursory examination that the scribes and masons took less care with inscriptions that were to be hidden, as well as with in-

scriptions on paving stones, than they did with inscriptions that would be more visible, like the manuscripts of the Standard Inscription and Throne-Base/Colossus Text.

Finally, it would likely be worthwhile to apply some of the methods of analysis used in reconstructing the genealogy of the I Recension, to the manuscripts of other compositions with multiple manuscripts extant. For example, it would be interesting to comprehensively analyze the manuscripts of the Ashurbanipal prisms to see whether a process of production could be reconstructed.⁷⁵⁷ These prisms contain inscriptions impressed into clay, and the study would, ideally, include an analysis of the ductus and general execution of the inscriptions on the prisms, to see how these data should be integrated into a reconstruction of how these prisms were produced.

⁷⁵⁷See Cogan 2005 for these prisms.

Appendix 1: Shared Variants in the I Recension of the Standard Inscription

Introduction

This catalog presents the variants shared by manuscripts within the I Recension, including I-3, I-4, I-7, I-12, I-13, I-24, I-30, 2.A(a).SVII, Aleppo 1, Aleppo 2, AO 19856, Ash L. 109.1, HMA, LA 71.73.1b, LBAF, Lyon 531, M-niche, O.274, O.277, and SF 3972. I have tabulated all shared variants in the manuscripts of the Standard Inscription separately, in Appendix 2. Each variant is listed over against the reading of the majority text, unless otherwise indicated, e.g., “*a-na* for *ana*, Line 15” means that, in line 15 of the Standard Inscription (according to Grayson’s lineation in RIMA 2.0.101.23), the majority text has *ana*, while the manuscripts listed have *a-na*. The manuscripts containing the variant are then listed, along with the line numbers where the variant can be found *in those manuscripts*. This is followed by a list of manuscripts which are broken where the variant would be, then a list of manuscripts which end before the point where the variant would be, i.e., they are not broken off, but their copyists simply ended the composition before it was complete. Finally, some comments on how the variant may have been caused are given, as well as comments on matters of space (i.e., how much space the variant takes up relative to the majority text), time (i.e., the time it would have taken to write the variant relative to the majority text), difficulty (i.e., how much mental and physical effort it would have taken to write the variant relative to the majority text), ubiquity (i.e., how common the signs used are in Neo-Assyrian orthography), and intentionality (i.e., whether the scribe meant to write the variant or not).

The sigla for the manuscripts used in this catalog are the ones used throughout this dissertation, and presented in the catalog in Appendix 5. A superscripted ! indicates a correction of an incorrect form; {} indicates an omission, and <> indicates dittography. A / indicates a line boundary, // indicates a column boundary, and a \ indicates space on an orthostat that is uninscribed, usually because of the presence in the location of complex reliefs contours.

The organization of this catalog corresponds to its purpose: to present the evidence for the existence of the I Recension and its sub-groups. Thus, I have divided the variants into variants which distinguish the I Recension and those which distinguish the sub-groups of manuscripts of the I Recension. Under these rubrics I have divided the variants into Type 1 and Type 2 variants. As I explain in Chapter Five, variants which are unique to a group of two or more manuscripts are called Type 1 variants, and variants which occur *in a combination* that is unique to a set of two or more manuscripts are called Type 2 variants. When two or more manuscripts share the same combination of variants, whether of Type 1 or Type 2, they are arguably descended from the same exemplar. I call this combination of variants a variant profile. See Chapter Five for further analysis of the variant profiles of the I Recension and its sub-groups.

Finally, it should be observed that, in this catalog, I occasionally cite Layard, Ms A. This refers to A. H. Layard’s Manuscript A, which are his unpublished hand copies and lists of variants of inscriptions that he excavated at Nimrud in the nineteenth century CE. Ms A is now in the British Museum and I was able to examine and photograph it there. Layard’s hand copies of inscriptions from the Northwest Palace were used in my score (Appendix 4) for some manu-

scripts and are noted in the catalog in Appendix 5, and lists of variants from Ms A were used in Appendices 1-3.

Catalog of Shared Variants in the I Recension of the Standard Inscription

I. The Variant Profile of the I Recension

A. Type 1 Variants

1. GAL-*ti* for GAL-*te*, Line 8

- a) Manuscripts Which Contain the Variant: I-12, l. 8; I-13, l. 8; I-25, l. 7; I-30, l. 8; M-niche, l. 11; AO 19856, l. 9; Ash L. 109.1, l. 2; O.274, l. 10; O.277, l. 11; HMA, l. 9; LBAF, l. 7; Lyon 531, l. 7
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, B-30, C-10, D-5, E-3, F-15, F-16, G-11, G-20, G-31, G-c-2, H-b-2, I-7, I-16, I-17, I-24, I-26, I-27, L-6, N-13, S-3, S-8, S-22, Y-46, Y-47, Z-8, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Detroit 50.32, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972
- c) Manuscripts Which Conclude before This Point: S-26, Z-2, Z-6, G-a, Bm 139983
- d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- e) Comments: The variant is a Babylonian form (*rabīti*) of what in the majority text is an Assyrian form (*rabīte*).

2. EN KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants) for *a-di* ^{kur}Ú-*ra-ar-ti*, Line 9

- a) Manuscripts Which Contain the Variant
 - (1) EN KUR.NI-RI-BE *šá bi-ta-ni*: O.274, l. 11
 - (2) [. . . KUR.NI-RI]B *šá bi-ta-a-[ni . . .]*: SF 3972, l. 2
 - (3) EN KUR.NI-RIB *šá bi-ta-ni*: I-3; I-4; I-7, l. 9; I-12, l. 9; I-13, l. 8; I-25, l. 8; I-30, l. 8; M-niche, l. 12; AO 19856, l. 10; Ash L. 109.1, l. 2; O.277, l. 12; LBAF, l. 8; Lyon 531, l. 8
 - (4) [. . . E]N KUR.NI-R[IB . . .]: 2.A(a).SVII, l. 1
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-10, C-11, D-5, E-3, F-15, H-10, I-16, I-18, I-24, I-26, I-27, L-6, S-1, S-b-1, Y-47, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, HMA, LA 71.73.1b, NCMI 4, Vatican 15026
- c) Manuscripts Which Conclude before This Point: G-27, S-26, Z-2, Z-6, G-a, BM 139983

- d) Comments: See Chapter Six (§6.2.1.1.) for an extended discussion of this variant.
3. *e-ber-ta-an* for *e-ber-tan*, Line 9
- a) Manuscripts Which Contain the Variant: I-3; I-4; I-7, l. 9; I-12, l. 9; I-13, l. 9; I-25, l. 8; I-30, l. 9; M-niche, l. 13; Aleppo 1, l. 10; Aleppo 2, l. 10; AO 19856, l. 10; O.274, l. 11; O.277, l. 13; LA 71.73.1b, l. 10; LBAF, l. 9
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-1, F-2, F-15, F-16, G-20, G-c-2, H-12, H-27, H-b-2, H-d-2, I-16, I-24, I-26, I-27, L-5, L-20, L-33, L-36, N-6, S-3, S-6, S-15, S-c-4, Y-60, Z-8, WFL-13, WFL-14, S-a, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: G-27, S-26, Z-2, Z-6, G-a, BM 139983
- d) Comments: Both of these orthographies are correct. TA-AN (𐎧𐎠𐎧𐎠𐎵) is a bit more complex and thus would have required more effort and space to write than KAL (𐎧𐎠𐎵). All of these signs and both orthographies would have been well-known to the scribes.
4. *ki-šit-ti* for *KUR-ti*, Line 15
- a) Manuscripts Which Contain the Variant: I-3; I-4; I-12, l. 16; I-13, l. 15; I-25, l. 14; I-30, l. 15; M-niche, l. 22; Aleppo 2, l. 15; AO 19856, l. 16; Ash L. 109.1, l. 10; O.274, l. 19; O.277, l. 22; LA 71.73.1b, l. 17
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-1, F-2, F-15, I-7, I-16, I-24, I-26, I-27, L-6, L-33, L-34, S-21, S-b-2, Y-60, Z-8, Z-9, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, BM 139999, Detroit 50.32, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- d) Comments: This is simply a syllabic spelling of what in most manuscripts is spelled logographically. As such, it is undoubtedly quite intentional. It is possible that the logographic orthography was chosen because it is quicker and easier to write and requires less space.
5. *gim-ri-šú* for *gim-ri-šá*, Line 16
- a) Manuscripts Which Contain the Variant: I-3; I-4; I-12, l. 16; I-13, l. 16; I-25, l. 15; I-30, l. 16; M-niche, l. 24; Aleppo 2, l. 16; AO 19856, l. 16; Ash L. 109.1, l. 11; O.274, l. 20; O.277, l. 23; LA 71.73.1b, l. 18; LBAF, l. 18

- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-15, I-7, I-16, I-18, I-24, I-26, I-27, L-5, L-20, L-33, L-34, S-15, Y-45, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, BM 139999, Aleppo 1, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, T-5, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
 - d) Comments: The pronominal suffix on this word refers to the land of Zamua, in the phrase ^{kur}*Za-mu-a ana paṭ gim-ri-ša*; since lands were regularly construed grammatically as feminine in Akkadian,⁷⁵⁸ the variant must be considered an error.
6. ^{kur}*É-A-di-ni šá* ^{kur}*Ḥat-ti* for ^{kur}*É-A-di-ni u* ^{kur}*Ḥat-te*, Line 16
- a) Manuscripts Which Contain the Variant: I-3; I-4; I-12, l. 17; I-13, l. 16; I-25, l. 15; I-30, l. 16; M-niche, l. 24; Aleppo 2, l. 16; AO 19856, l. 17; O.274, l. 20; O.277, l. 23; LA 71.73.1b, l. 18; LBAF, l. 18
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-1, F-15, G-7, G-9, H-31, I-7, I-16, I-17, I-24, I-26, I-27, L-1-2, L-5, L-36, P-4, S-8, Z-8, WFL-1, WFL-2, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, T-5, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
 - d) Other: H-35 omits this segment
 - e) Comments: This phrase occurs in a list of geographical names, referring to the origins of the peoples that Ashurnasirpal settled in his newly rebuilt Kalḫu: UN.MEŠ KUR-*ti* ŠU-*ia* šá KUR.KUR.MEŠ šá *a-pe-lu-ši-na-ni* šá ^{kur}*Su-ḫi* ^{kur}*La-qe-e ana si-ḫir-ti-ša* . . . ^{kur}*É-A-di-ni u* ^{kur}*Ḥat-te u* šá ^P*Lu-bar-na* ^{kur}*Pa-ti-na-a-a al-qa-a*, “I took the peoples of the conquest of my hand, of the lands which I ruled: of Sūḫu, Lāqê in its entirety . . . Bīt-Adini and Ḥatti and of Lubarna the Patinean.” The variant could be translated in two ways: 1) “. . . Bīt-Adini of Ḥatti, . . .,” that is, as a genitive phrase indicating that Bīt-Adini was in Ḥatti; 2) “. . . Bīt-Adini, of Ḥatti, . . .,” that is, as two independent geographical names in the list of geographical

⁷⁵⁸GAG §60d.

names. This ambiguity may have been intentionally resolved in the majority of manuscripts by making it clear that these were two different entities in the list. For further discussion of this variant, see Chapter Six (§6.2.1.2.).

B. Type 2 Variants

1. *dan-nu* for *dan-ni*, Line 1

- a) Manuscripts Which Contain the Variant: B-5, l. 1; B-17, l. 1; I-4; I-13, l. 1; I-24, l. 1; I-25, l. 1; I-26, l. 1; I-30, l. 1; Y-10, l. 2; Y-39, l. 2; Y-45, l. 2; Y-47, l. 2; Y-60, l. 2; M-niche, l. 2; Aleppo 2, l. 1; AO 19856, l. 2; O.274, l. 2; O.277, l. 2; HMA, l. 1; LA 71.73.1b, l. 2; LBAF, l. 2
- b) Manuscripts Which Are Broken at This Point: B-3, B-6, B-15, B-19, B-20, B-28, C-8, D-2, D-5, F-16, G-3, G-7, G-10, H-6, H-12, H-b-2, I-7, I-12, I-17, L-5, L-6, L-18, L-20, S-3, S-6, S-8, Z-8, Z-9, WFL-1, WFL-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Ash L. 109.1, Detroit 50.32, Emory, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Other: for I-3, the second sign is omitted
- d) Comments: This variant occurs in the context of the patronymy of Ashurnasirpal II; in the majority text, this section reads, ^PAš-šur-PAP-A . . . A TUKUL-MAŠ MAN GAL-*e* MAN *dan-ni* MAN ŠÚ, “Ashurnasirpal . . . son of Tukultī-Ninurta, great king, strong king, king of the universe . . .” The variant introduces a grammatical inconsistency into the text, since *šarru* (MAN) should be in the genitive case. It usually occurs with the preceding GAL unmarked by a phonetic complement, and thus presumably in the nominative case as well. M. Worthington speaks of “a conscious drive to use the nominative ending *-u* for titles etc. regardless of their grammatical case as determined by syntax . . . to confer an absolute and unvarying quality to the epithet or title . . .”⁷⁵⁹ This he calls an honorific nominative. For the Standard Inscription at least, this is probably not true, since the marking of cases indicates the genitive in the majority of manuscripts. Nonetheless, it may be true that, for whatever reason, the use of the nominative was common throughout series of titles, so that the scribes were prone to use the nominative in such contexts. This may have motivated this variant.

2. Extended Set of Epithets for Adad-nārārī, Line 2

- a) Manuscripts Which Contain the Variant
 - (1) MAN GAL-*e* MAN *dan-ni* MAN ŠÚ MAN ^{kur}Aš-šur-*ma*:
B-24, l. 2; B-26, ll. 2-3; C-6, l. 2; C-10, l. 2; C-b-2, l. 2;
Y-11, l. 2; Y-55, l. 3

⁷⁵⁹Worthington 2012, §4.5.

- (2) MAN GAL-*e* MAN *dan-nu* MAN ŠÚ MAN ^{kur}Aš-šur-*ma*:
I-12, l. 2; I-13, l. 2; I-25, l. 2
- (3) MAN GAL MAN *dan-nu* MAN ŠÚ MAN ^{kur}Aš-šur-*ma*:
I-3; I-4; I-26, ll. 1-2; I-30, l. 2; Y-39, ll. 2-3; M-niche, l. 2;
Aleppo 2, l. 2; AO 19856, l. 2; O.274, l. 2; O.277, l. 2;
HMA, l. 1; LA 71.73.1b, l. 2; LBAF, l. 2
- b) Manuscripts Which Are Broken at This Point: B-3, B-6, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, D-5, E-5, F-2, F-14c, F-15, F-17, G-d-1, G-d-2, G-e-2, H-12, H-32, H-b-2, I-7, I-17, I-18, I-24, I-27, L-6, L-17, L-34, N-8, S-1, S-2, S-3, S-6, S-15, S-21, S-22, S-b-1, S-b-2, S-c-4, Y-47, Z-8, Z-9, Z-b-2, WFL-1, WFL-13, WFL-14, E-c-2, B-b, G-a, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Other: B-23 has 10-ÉRIN.TÁH (. . .) MAN ^{kur}Aš-šur-*ma*.
- d) Comments: This extended set of epithets corresponds to Tukultī-Ninurta II's epithets. It is easy to see how a scribe might be prone to extend the epithets of Adad-nārārī II in the same way as those of Tukultī-Ninurta II, particularly if he was used to writing this sequence of epithets, which is extremely common in Neo-Assyrian royal inscriptions. This would have produced a kind of dittography. Scribes could have inadvertently produced this addition of content in the course of copying if they were not careful. Thus, we may expect that the possibility that this variant was not copied from an exemplar but was produced idiosyncratically by a copyist is higher than for other variations of content on this list. However, the variant occurs as part of variant profiles, indicating that it was transferred from one or more exemplars.
3. Omission of MAN in the Phrase MAN šá ina ^{giš}TUKUL-ti DINGIR.MEŠ GAL.MEŠ, Line 4
- a) Manuscripts Which Contain the Variant: B-1, l. 4; B-30, ll. 3-4; C-4, l. 5; I-12, l. 4; I-13, l. 4; I-25, l. 4; I-30, l. 4; AO 19856, l. 4; BM 139983, l. 11; O.274, l. 5; O.277, ll. 5-6; LBAF, l. 4; Lyon 531, l. 3; Vatican 15026, l. 6
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, D-5, F-1, F-2, F-14c, F-15, G-31, G-a-1, G-d-1, H-12, H-b-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-20, S-15, Y-47, Y-60, Z-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972
- c) Other
- (1) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A

- (2) note that it is uncertain whether M-niche actually contains this MAN
- d) Comments: The presence of MAN in the majority of manuscripts makes the antecedent of the determinative pronoun *ša* explicit; the absence of MAN does not produce a drastically different syntax. Thus, this term is not a necessary component of the sentence. The variant could have been a simple accidental omission. However, the fact that this variant is part of variant profiles suggests that it was, at least in some cases, transferred from one or more exemplars.
4. *e-ber-ta-an* for *e-ber-tan*, Line 8
- a) Manuscripts Which Contain the Variant: G-27, l. 17; I-3; I-4; I-12, l. 7; I-13, l. 7; I-25, l. 7; I-30, l. 7; N-17, l. 6; S-1, l. 7; S-2, l. 7; S-6, l. 7; S-13, l. 8; S-20, l. 6; S-c-4, l. 7; T-8, l. 7; M-niche, l. 11; Aleppo 1, l. 8; Aleppo 2, l. 8; AO 19856, l. 9; O.274, l. 9; O.277, l. 10; LBAF, l. 7; Lyon 531, l. 7
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-8, C-10, D-5, E-3, F-15, G-11, H-12, H-d-2, I-7, I-16, I-17, I-24, I-26, I-27, L-20, L-33, S-b-1, Y-47, Z-6, Z-8, Z-b-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: Z-2, Z-6, G-a, BM 139983
- d) Comments: Both of these orthographies are correct. TA-AN (𐎠𐎢𐎡𐎠) is a bit more complex and thus would have required more effort and space to write than KAL (𐎠𐎢𐎡). All of these signs and both orthographies would have been well-known to the scribes. It is striking that this variant is part of variant profiles, and this suggests that it was transferred from one or more exemplars.
5. TA 𐎠𐎢𐎡DU₆-šá-Za-ab-da-ni u 𐎠𐎢𐎡DU₆-šá-Ab-ta-ni for TA 𐎠𐎢𐎡DU₆-šá-Ab-ta-a-ni a-di 𐎠𐎢𐎡DU₆-šá-Za-ab-da-ni, Line 10
- a) Manuscripts Which Contain the Variant: B-5, l. 8; B-28, l. 9; I-3; I-4; I-7, l. 10; I-12, l. 10; I-13, ll. 9-10; I-25, l. 9; I-30, l. 9; Y-10, l. 12; Y-11, l. 14;⁷⁶⁰ Y-39, l. 14; Y-46, l. 15; Y-55, l. 17; M-niche, l. 14; Aleppo 1, l. 11; AO 19856, l. 11; O.274, l. 12; O.277, l. 14; HMA, l. 11; LA 71.73.1b, l. 11; LBAF, ll. 9-10; Lyon 531, ll. 9-10
- b) Manuscripts Which Are Broken at This Point: B-1, B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, C-6, C-8, C-10, D-5, E-3, F-2, F-15, G-20, H-12, I-16, I-18, I-24, I-26, I-27, L-6, Y-47, Y-60, Z-9, WFL-13, WFL-14, S-a, 2010,6022.19,

⁷⁶⁰Note that this text reads *a-di* 𐎠𐎢𐎡DU₆-šá-^PZa-ab-d[a-ni . . .] 𐎠𐎢𐎡DU₆-šá-Ab-ta-ni, with *a-di* instead of TA.

- Aleppo 2, Ash L. 109.1, Detroit 50.32, Emory, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-2, Z-6, G-a, BM 139983
 - d) Comments: For a detailed discussion of this variant, see Chapter Six (§6.2.2.).
6. ^{uru}*Ba-bi-te* for ^{kur}*Ba-bi-te*, Line 11
- a) Manuscripts Which Contain the Variant: I-3; I-4; I-7, l. 11; I-12, l. 11; I-13, l. 10; I-25, l. 10; I-30, l. 10; Y-10, l. 13; Y-11, l. 15; Y-39, l. 15; Y-46, l. 15; Y-60, l. 13; M-niche, l. 15; Aleppo 1, l. 12; AO 19856, l. 12; O.274, l. 13; O.277, l. 15; HMA, l. 12; LBAF, l. 11; Lyon 531, l. 10
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-15, G-20, G-30, H-12, I-16, I-18, I-24, I-26, I-27, L-6, L-20, L-34, P-4, S-1, S-4, S-15, Y-47, Z-8, Z-b-2, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - d) Comments: Both of these determinatives occur with this geographical name with approximately equal regularity in other Neo-Assyrian royal inscriptions.⁷⁶¹ Given the fact that URU (𒍪) and KUR (𒍪) are not visually similar, it is unlikely that any visual error occurred. The manuscripts which have this variant also share numerous other variants, so it is likely that this variant was transferred from one or more exemplars.
7. ^{id}*Pu-rat-te* for ^{id}A.RAD, Line 16
- a) Manuscripts Which Contain the Variant: B-23, l. 14; B-30, l. 13; C-b-2, l. 15; I-3; I-4; I-7, l. 16; I-12, l. 16; I-13, l. 15; I-25, l. 15; I-30, l. 15; M-niche, l. 23; AO 19856, l. 16; Ash L. 109.1, l. 11; O.274, l. 20; O.277, l. 23; Lyon 531, l. 16
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-15, G-20, H-10, H-12, H-d-2, I-16, I-18, I-24, I-26, I-27, L-6, L-20, L-33, L-34, S-6, S-15, Y-46, Y-47, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

⁷⁶¹Parpola 1970, 64.

- c) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
 - d) Comments: This variant involves a syllabic spelling of what in most manuscripts is spelled logographically, and was probably intentional. It is possible that the logographic orthography was used because it is quicker and easier to write and requires less space. The fact that the syllabic orthography is shared among manuscripts which otherwise share numerous other variants suggests that it was transferred to these reliefs from one or more exemplars.
8. ^{kur}*Hat-ti* for ^{kur}*Hat-te*, Line 16
- a) Manuscripts Which Contain the Variant: B-5, l. 13; B-28, l. 14; I-3; I-4; I-12, l. 17; I-13, l. 16; I-25, l. 15; I-30, l. 16; M-niche, l. 24; Aleppo 2, l. 16; AO 19856, l. 17; O.274, l. 20; O.277, l. 23; LA 71.73.1b, l. 18; LBAF, l. 18
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, C-6, C-8, C-10, D-5, E-3, F-1, F-15, G-7, G-10, H-31, I-7, I-16, I-24, I-26, I-27, L-5, S-8, Y-60, Z-8, Z-9, WFL-1, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, T-5, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
 - d) Other: H-35 omits this segment
 - e) Comments: Both of these orthographies are correct for this geographical name.⁷⁶² The fact that this variant orthography of the geographical name occurs in manuscripts which otherwise share multiple variants suggests that it was transferred from one or more exemplars.
9. ^P*Li-bur-na* for ^P*Lu-bar-na*, Line 17
- a) Manuscripts Which Contain the Variant: B-5, l. 13; I-3; I-4; I-7, l. 17; I-12, l. 17; I-13, l. 16; I-25, l. 15; I-30, l. 16; Aleppo 2, l. 16; AO 19856, l. 17; O.274, l. 20; O.277, l. 24; HMA, l. 18; LA 71.73.1b, l. 18; M-niche, l. 24
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, C-6, C-8, C-10, D-5, E-3, F-1, F-15, H-30, H-35, I-16, I-24, I-26, I-27, L-5, L-7, N-12, S-8, S-b-2, Y-60, Z-8, Z-9, WFL-1, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, De-

⁷⁶²Parpola 1970, 157-8.

- troit 50.32, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, T-5, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
 - d) Other
 - (1) B-28 has ^P*Lu-bur-na*.
 - (2) Note that I-12 and I-13 have a different determinative: ^{kur}*Li-bur-na*.
 - e) Comments: Both of these are attested orthographies of this name,⁷⁶³ though, so far as I have been able to ascertain, the spelling *Liburna* is only attested in the Kalḫu inscriptions of Ashurnasirpal II, and here only rarely. The unique variant in B-28, *Luburna*, is also noteworthy: I am not aware of this orthography elsewhere, and it suggests a scribal error by a scribe who conflated the two orthographies. The manuscripts that have the variant ^P*Li-bur-na* share numerous other variants, especially the manuscripts of the I Recension, and it is striking that it is only these idiosyncratic manuscripts which contain this orthography.
10. DU₆ *la-be-ru ú-na-ki-ir* for DU₆ *la-be-ru lu ú-na-ki-ir*, Line 17
- a) Manuscripts Which Contain the Variant: D-7, l. 16; F-1, l. 17; F-3, l. 15; F-4, l. 15; G-3, l. 17; G-8, l. 16; G-31, l. 16; G-d-2, l. 15; H-2, l. 21; H-3, l. 22; H-4, l. 21; H-9, l. 18; H-14, l. 21; H-30, l. 21; H-31, l. 21; H-34, l. 24; H-35, l. 24; H-b-1, l. 20; I-1, l. 17; I-3, I-4; I-7, l. 17; I-12, l. 17; I-13, l. 16; I-25, l. 16; I-30, l. 16; L-6, l. 20; L-11, l. 19; N-17, l. 15; S-2, l. 16; S-6, l. 14; S-11, l. 14; S-13, l. 18; S-20, l. 14; S-c-4, l. 16; T-2, l. 16; T-8, l. 15; WFL-14, l. 1; M-niche, l. 25; AO 19856, l. 17; O.274, l. 21; O.277, l. 24; Lyon 531, l. 17
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-2, F-14c, F-15, F-16, G-20, H-1, H-6, H-12, H-33, H-d-2, I-16, I-18, I-24, I-26, I-27, L-5, L-7, L-20, L-33, N-6, N-8, S-1, S-3, Y-47, Z-8, Z-b-2, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Emory, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972
 - c) Manuscripts Which Conclude before This Point: B-1, B-15, B-16, B-26, B-32, C-3, C-4, C-11, C-13, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Vatican 15026

⁷⁶³Or title; cf. PNAE 2/II s.v. *Lubarna*.

- d) Comments: This variant may have been caused by an accidental omission of the sign LU. This may have been all the easier since *lū* is not a necessary particle in context. On the other hand, it is possible that the particle was omitted intentionally. It is worth observing that the verb in the next clause has *lū* in every preserved manuscript. Thus, this omission may have occurred at any stage of transmission, and it is not a surprise to observe that some manuscripts which share other variants also share this one, though it occurs in some manuscripts idiosyncratically.

11. *ú-na-kir₇* for *ú-na-ki-ir*, Line 17

- a) Manuscripts Which Contain the Variant: G-4, l. 16; G-7, l. 17; G-9, l. 18; G-10, l. 15; G-11, l. 17; G-12, l. 17; G-13, l. 16; G-16, l. 14; G-d-1, l. 16; H-27, l. 22; I-3; I-4; I-7, l. 17; I-12, l. 17; I-13, l. 16; I-25, l. 16; I-30, l. 16; L-1-2, l. 20; L-8, l. 21; L-18, l. 20; L-35, l. 22; L-36, l. 22; M-niche, l. 25; N-16, l. 15; P-3, l. 16; AO 19856, l. 17; Ash L. 109.1, l. 12; O.274, l. 21; O.277, l. 24; Lyon 531, l. 17
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-14c, F-15, F-16, G-20, H-5, H-10, H-12, H-23, I-16, I-18, I-24, I-26, I-27, L-5, L-7, L-20, L-33, N-6, N-8, S-4, S-15, Y-10, Y-46, Y-47, Y-60, Z-8, Z-b-2, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: B-1, B-15, B-16, B-26, B-32, C-3, C-4, C-11, C-13, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- d) Other: Y-11, Y-39, Y-45, Y-55 have *ú-na-ki-ri*
- e) Comments: According to von Soden & Röllig, the KIR₇ (𐎲𐎠𐎫𐎼𐎠𐎵) sign, which also has the value *tum₁₁*, is an “Assyr. graph. Variante der Zeichen KIR₆ (Nr. 245, 𐎲𐎠𐎫𐎼𐎠𐎵) und TUM (Nr. 252, 𐎲𐎠𐎫𐎼𐎠𐎵).”⁷⁶⁴ They cite examples of the sign from inscriptions of Adad-nārārī I and Ashurnasirpal II. Upon inspection, the examples from Adad-nārārī I turn out to be KIR₆, not KIR₇. Indeed, KIR₆ is a common sign in Middle Assyrian royal inscriptions, and was used exclusively in writing the verb *unakkir* and its corresponding participle, *munekkiru*. The remainder of the examples of KIR₇ given in von Soden & Röllig 1991 are from the inscriptions of Ashurnasirpal II.⁷⁶⁵ So far as I have been able to ascertain, these are the only

⁷⁶⁴ von Soden & Röllig 1991, Nr. 253.

⁷⁶⁵ City Wall Foundation Text (RIMA 2.0.101.26), l. 69, *mu-na-kir₇*; Annals (RIMA 2.0.101.1) ii 105, *kir₇-ḫu-šu*; *ú-na-kir₇*, usually in identical contexts as the Standard Inscription, in the following compositions: Annals (RIMA 2.0.101.1) ii 3, 132; iii 136; Throne-Base/Colossus Text (RIMA 2.0.101.2), l. 56; Nimrud Monolith (RIMA

examples of this sign used with this value in all Assyrian textual sources, including the Assyrian royal inscriptions from all periods, as well as the Assyrian letter and administrative corpora. Thus, it would appear that the KIR₇ sign, with this value, is limited in its use to the time of Ashurnasirpal II.⁷⁶⁶ It is possible that the scribes working for Ashurnasirpal II at Kalḫu were familiar with this sign, and could produce it at need, particularly to write the verb *unakkir*, which was ubiquitous in Ashurnasirpal's inscriptions. Indeed, for some scribes, this sign may have been a common way of writing the final syllable of this verb. On the other hand, it is difficult to imagine that the sign KIR₇ was as familiar to the scribes as the signs KI and IR. It is unlikely that a change from KI-IR to KIR₇ or vice-versa would have been unintentional. We must allow for the possibility that some scribes may have intentionally changed what they saw on their exemplars, but I assume that most scribes would have written what they saw, whichever orthography was on the exemplars. Thus, it is not a surprise to find that some manuscripts which share a variant profile also share this variant, though it may be that some occurrences of this variant are idiosyncratic.

12. ZABAR for ZABAR.MEŠ, Line 20

- a) Manuscripts Which Contain the Variant: B-20, l. 3; D-5, l. 17; D-7, l. 18; E-5, l. 22; F-4, l. 17; F-8, l. 17; F-14c, l. 17; F-15, l. 8; F-17, l. 17; G-8, l. 19; G-e-1, l. 19; G-e-2, l. 20; I-7, l. 20; I-12, l. 20; I-13, l. 20; I-25, l. 20; I-30, l. 20; N-13, l. 20; P-4, l. 19; S-3, l. 18; S-4, l. 19; S-a-1, l. 18; S-a-2, l. 18; S-b-1, l. 18; S-b-2, l. 18; WFL-2, l. 18; AO 19856, l. 20; Ash L. 109.1, l. 14; O.274, l. 24; O.277, l. 28; LA 71.73.1b, l. 22; M-niche, l. 30; Zurich 1913, l. 20
- b) Manuscripts Which Are Broken at This Point: B-3, B-5, B-6, B-7, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-24, B-28, C-6, C-8, C-10, D-2, E-3, F-1, G-9, H-12, H-b-2, I-16, I-24, I-26, I-27, L-5, L-6, L-20, L-34, S-15, Z-8, Z-9, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-13, S-26, T-5, Y-55, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
- d) Other

2.0.101.17) ii 8; City Wall Foundation Text (RIMA 2.0.101.26), l. 56; Banquet Stele (RIMA 2.0.101.30), l. 23; Ninurta Temple slab backs (RIMA 2.0.101.31), l. 11.

⁷⁶⁶The value tum₁₁ for the KIR₇ sign is attested in a Pazuzu incantation from Sultantepe (STT 149 9'; Borger 1987, 19) and in another incantation from the N 4 library from Aššur (KAR 42 19; Farber 1977, 56 with the comments on p. 77 and the comments in Borger 1987, 19; MZL, Nr. 692).

- (1) H-2 has UD.KA\(.BAR.MEŠ)
 - (2) H-34 omits this segment
 - (3) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- e) Comments: This noun occurs in the the phrase *si-kāt kar-ri* ZABAR, which, in context, is certainly plural: *sikkāt karri siparri*, literally, “pegs of knobs of bronze.” However, for this expression, the material out of which the pegs are made, in this case ZABAR, is most often not plural in Assyrian royal inscriptions, though there are a few exceptions.⁷⁶⁷ Thus, we expect the variant here, but the majority of manuscripts read *si-kāt kar-ri* ZABAR.MEŠ; presumably this form was not considered incorrect by the scribes of Ashurnasirpal in reference to numerous objects of bronze, as here. The variant at least suggests some confusion about the number of this noun in this construction, and hence, perhaps, about its syntactic role. It is possible that this variant was introduced into the text at any stage. Many of the manuscripts which have this variant also share other variants, which suggests that some of them at least were copied from shared exemplars.
13. Omission of AN.BAR.MEŠ in the List of Metals in Line 21
- a) Manuscripts Which Contain the Variant: B-3, l. 2; B-8, l. 4; B-9, l. 2; B-10, l. 2; B-11, l. 2; B-17, l. 4; B-18, l. 2; B-19, l. 2; B-20, l. 3; B-28, l. 17; I-3; I-4; I-12, ll. 20-21; I-13, ll. 21-22; I-16, l. 8; I-25, l. 22; I-26, l. 3; I-27, l. 3; I-30, l. 21; M-niche, l. 31; WFL-13, l. 2; AO 19856, l. 21; O.274, ll. 25-26; O.277, ll. 28-29
 - b) Manuscripts Which Are Broken at This Point: B-4, B-5, B-6, B-7, B-16, B-24, C-6, C-8, C-10, D-5, E-3, F-1, G-9, H-1, H-12, H-d-2, I-7, I-18, I-24, L-5, L-7, L-20, L-34, N-8, N-17, S-1, S-4, S-6, S-22, Y-45, Y-46, Z-8, Z-9, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, H-35, P-2, S-12, S-13, S-26, T-5, Y-11, Y-39, Y-55, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
 - d) Comments: There is nothing obligatory about the presence of AN.BAR (iron) in the lists of booty, and it should not be viewed as a compositional error. It is possible, even likely, that some instances of this omission are accidental omissions of copyists, and

⁷⁶⁷RIMA 2.0.87.10, l. 68; RIMA 2.0.87.11, r. 7'; RIMA 2.0.101.2, l. 60; RIMA 2.0.101.17 v 15; RIMA 2.0.101.26, ll. 62-3 RIMA 2.0.101.28 v 10-11; RIMA 2.0.101.30, l. 29.

will occur at random. In other cases, however, this omission was transferred from exemplars, since some manuscripts which bear this omission share numerous other variants.

II. The Variant Profiles of Sub-Groups of Manuscripts of the I Recension

A. The A Sub-Group (I-3, I-4, I-7, I-30, LA 71.73.1b, Lyon 531)

1. Type 1 Variants

a) GAR-*in* for *šá-kín*, Line 5

- (1) Manuscripts Which Contain the Variant: I-3; I-30, l. 5; Lyon 531, l. 4
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-8, D-5, E-5, F-1, F-14c, F-15, G-d-2, H-5, H-b-1, H-d-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-33, N-8, S-1, S-3, S-6, S-15, Y-46, Z-2, Z-6, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Other
 - (a) O.277 omits this segment
 - (b) no variant for this segment is listed for I-4 in Layard, Ms A
- (4) Comments: Both of these orthographies are correct. The initial sign of these orthographies is identical (𐎲𐎠𐎫 vs. 𐎲𐎠𐎫), and this may have played a part in the production of this variant. However, it is difficult to see how this variant would have been produced unintentionally. If the exemplar read *šá-kín*, it is possible that a copyist, having written the initial GAR sign, understood it as a logogram and “corrected” the next sign, making it a phonetic complement. Regardless, the fact that this variant occurs in manuscripts which share numerous other variants indicates that the variant was transferred from a common exemplar.

b) *bi-ra-a-te* (šá) ^{kur}*Kar-du-ni-áš*, Lines 10-11

- (1) Manuscripts Which Contain the Variant: I-7, l. 10; I-30, l. 10; LA 71.73.1b, l. 11
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-1, F-15, H-12, H-b-2, I-16, I-24, I-26, I-27, L-5, L-33, S-3, S-6, S-15, Z-8, WFL-13, WFL-14, S-a, Aleppo 1, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-2, Z-6, G-a, BM 139983
- (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A

- (5) Comments: This element is grammatically unnecessary, and this may have played a part in its omission. On the other hand, since the omission is of a single sign, it is possible that it was simply an accidental omission. It is therefore impossible to be certain whether it was intentional. The fact that it is shared among manuscripts which share numerous other variants suggests that it was transferred to these reliefs from a common exemplar.
- c) *ú-šar{-riḥ-ši} si-kát*, Line 20
- (1) Manuscripts Which Contain the Variant: I-7, l. 20; I-30, l. 20; Lyon 531, l. 20
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, E-3, F-1, F-15, H-12, H-d-2, I-16, I-24, I-26, I-27, L-6, N-6, S-6, T-7, Y-46, Y-60, Z-8, Z-9, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-13, S-26, T-5, Y-39, Y-55, Z-2, Z-3, Z-6, Z-a-1, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
 - (4) Other
 - (a) H-34 omits this segment
 - (b) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (5) Comments: Note that I-12, l. 19, and I-13, l. 20, read *ú-šar-riḥ*-MEŠ. Now, I-7, I-30, and Lyon 531 share numerous variants with I-12 and I-13, though not all, suggesting that, while both groups of manuscripts had a common ancestor, they were copied from different exemplars. Presumably these two variants at this place of variation were produced when the exemplars of the A Sub-Group and the B Sub-Group were being copied, possibly from an exemplar that was damaged (or mispronounced) for the signs *-riḥ-ši*; perhaps they were conflated in some way. In this speculative scenario, both scribes reacted to this damage (or mispronunciation) in different ways: the one that wrote *-riḥ*.MEŠ was trying to render the problematic text, while the other scribe simply omitted *-riḥ-ši*, because it was not recognizable to him.

2. Type 2 Variants
- a) GAL for GAL-*e*, Line 1

- (1) Manuscripts Which Contain the Variant: B-17, l. 1; I-3, l. 1; I-30, l. 1; Y-39, l. 2; Aleppo 2, l. 2; AO 19856, l. 2; O.274, l. 2; O.277, l. 2; LBAF, l. 2; M-niche, l. 2
- (2) Manuscripts Which Are Broken at This Point: B-3, B-5, B-15, B-20, B-24, B-28, C-4, C-8, D-2, D-5, F-15, F-16, G-3, G-12, G-20, H-6, H-12, H-b-2, I-7, L-5, L-6, L-20, S-3, Z-8, Z-9, WFL-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Ash L. 109.1, Detroit 50.32, Emory, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Other: no variant for this segment is listed for I-4 in Layard, Ms A
- (4) Comments: This variant occurs in the context of the patronymy of Ashurnasirpal II; in the majority text, this section reads, ^P*Aš-šur-PAP-A . . . A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ*, “Ashurnasirpal . . . son of Tukultī-Ninurta, great king, strong king, king of the universe . . .” This variant, which usually occurs with *dannu* in the nominative case, involves an implied grammatical inconsistency, since the noun *šarru* should be in the genitive case. This inconsistency is not there in the majority of manuscripts. The absence of a phonetic complement indicating case does not necessarily mean that the adjective is in the nominative case, although it is worth noting that the case is disambiguated with a phonetic complement in the majority of manuscripts. The variant involves an omission, and this could in some cases have been simply an accident. The fact that the variant occurs as part of variant profiles suggests that it was transferred from one or more exemplars, though the possibility of the accidental production of this variant in the course of copying the final form is not out of the question.

b) *tab-ra-a-te* for *tab-ra-te*, Line 3

- (1) Manuscripts Which Contain the Variant: B-23, l. 2; B-24, l. 3; B-26, l. 4; B-32, l. 4; C-3, l. 3; C-6, l. 3; C-8, l. 3; C-10, l. 3; C-11, l. 3; C-13, l. 3; C-b-2, l. 2; D-7, l. 3; D-8, l. 2; E-3, l. 7; F-2, l. 2; F-4, l. 3; G-2, l. 2; G-3, l. 3; G-4, l. 3; G-6, l. 3; G-14, l. 2; G-30, l. 2; G-31, l. 3; G-a, l. 7; H-4, l. 3; H-27, l. 3; H-30, l. 2; H-d-2, l. 3; I-12, l. 2; I-13, l. 2; I-25, l. 3; I-30, l. 3; L-1-2, l. 3; L-6, l. 3; L-8, l. 2; L-11, l. 13; N-19, l. 2; S-26, l. 5; S-d-1, l. 2; T-6, l. 2; WFL-5, l. 4; Y-10, l. 3; Y-11, l. 4; Y-39, l. 4; Y-45, l. 4; Y-46, l. 4; Y-55, l. 5; Y-60, l. 3; Z-2, l. 5; Z-3, l. 3; Z-10, l. 2; Z-a-1, l. 4; E-c-2 i 7; Aleppo 2, l. 3; AO 19856, l. 3; O.277, l. 3; LA 71.73.1b, l. 3; M-niche, l. 3; Vatican 15026, l. 3

- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, D-5, E-5, F-1, F-15, G-12, H-5, H-6, H-10, H-12, H-32, I-7, I-17, I-24, I-26, I-27, I-18, N-12, S-3, S-6, Y-47, Z-8, Z-9, Z-b-2, WFL-1, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972
 - (3) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (4) Comments: If the exemplar read *tab-ra-te*, the scribe would have needed to add the extra vowel sign to indicate the lengthened vowel. This would have required a slightly greater physical effort than omitting the vowel sign, and would have required slightly more room. It probably would not have required great mental effort for the scribe, particularly if the scribe pronounced the word in his mind and/or recognized it. Thus, a scribe could easily have added this simple vowel sign, disambiguating the length of the vowel, but it may have been done quite mechanically. Thus, I suggest that some of these instances of the vowel sign were probably produced idiosyncratically by copyists, i.e., they were added though they were not in the exemplars. On the other hand, some of the manuscripts in which this vowel sign appears share numerous other variants, and, in these instances, the vowel sign may have been transferred from exemplars.
- c) *na-bu* for *na-bu-ú*, Line 6
- (1) Manuscripts Which Contain the Variant: I-4; I-30, l. 5; S-a, l. 21; LA 71.73.1b, l. 6
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-4, C-8, C-10, D-5, E-3, F-15, G-20, H-12, H-b-2, I-7, I-17, I-18, I-24, I-26, I-27, L-20, L-34, L-36, S-15, S-22, S-b-2, Y-47, Z-2, Z-6, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Other: no variant for this segment is listed for I-3 in Layard, Ms A
 - (4) Comments: The form of the variant involves a defective spelling of a long vowel. This could have been a simple accidental omission. On the other hand, the fact that it is part of at least one variant profile suggests that, at least in one case, it was transferred from a common exemplar. The presence of this variant in S-a does not indicate that S-a is

part of the I Recension, or of the I-7 Sub-Group, but rather this is likely a random omission in S-a.

- d) *ana* for *a-na*, Line 6
- (1) Manuscripts Which Contain the Variant: G-15, l. 5; I-3; I-4; I-30, l. 6; L-18, l. 8; Y-10, l. 7; Y-11, l. 8; Y-55, l. 10; Z-9, l. 6; AO 19856, l. 7; LBAF, l. 6; Lyon 531, l. 5
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-23, D-5, E-3, F-2, F-15, G-20, H-d-2, I-7, I-12, I-13, I-17, I-18, I-24, I-26, I-27, L-6, L-33, N-6, S-1, S-3, S-8, Y-46, Z-2, Z-8, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Other: C-6 has ⟨*a*⟩-*na*
 - (4) Comments: These orthographies of the preposition *ana* are in free variation in the Neo-Assyrian letter corpus, according to Hämeen-Anttila.⁷⁶⁸ Both would have been well-known to the scribes. *ana* (𐎶) is simpler and easier to write than *a-na* (𐎶𐎵). The former would have required less physical effort and space to write. While the variant is shared among manuscripts which also share other variants, a scribe could easily have made this change at any stage in the process of transmission.
- e) EN for *a-di*
- (1) Line 8, First Instance
 - (a) Manuscripts Which Contain the Variant: I-30, l. 8; AO 19856, l. 9; O.277, l. 11; LBAF, l. 7; Lyon 531, l. 7; M-niche, l. 11
 - (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-4, C-8, C-10, D-5, E-3, F-15, G-20, H-12, H-b-2, H-d-2, I-7, I-12, I-16, I-17, I-24, I-26, I-27, L-6, L-33, S-1, S-4, S-b-2, Y-47, Z-8, WFL-5, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (c) Manuscripts Which Conclude before This Point: Z-2, Z-6, G-a, BM 139983
 - (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A

⁷⁶⁸Hämeen-Anttila 2000, §3.8.1; cf. GAG §114d.

- (2) Line 8, Second Instance
- (a) Manuscripts Which Contain the Variant: I-7, l. 8; I-12, l. 8; I-13, l. 8; I-25, l. 8; I-30, l. 8; AO 19856, l. 9; O.277, l. 11; LA 71.73.1b, l. 9; M-niche, l. 12
 - (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-8, C-10, D-5, E-3, F-1, F-2, F-15, G-11, G-20, H-10, H-12, I-16, I-18, I-24, I-26, I-27, L-5, L-6, L-34, N-6, S-6, S-c-4, Y-47, Y-60, Z-8, WFL-1, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (c) Manuscripts Which Conclude before This Point: S-26, Z-2, Z-6, G-a, BM 139983
 - (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (3) Line 9, First Instance
- (a) Manuscripts Which Contain the Variant: H-3, l. 11; I-7, l. 9; I-12, l. 9; I-13, l. 8; I-25, l. 8; I-30, l. 8; AO 19856, l. 10; Ash L. 109.1, ll. 2; O.274, l. 11; O.277, l. 12; LBAF, l. 8; Lyon 531, l. 8; 2.A(a).SVII, l. 1; M-niche, l. 12
 - (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-10, C-11, D-5, E-3, F-15, G-d-2, H-10, H-b-2, I-16, I-18, I-24, I-26, I-27, L-6, S-1, S-4, S-15, S-b-1, Y-47, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Emory, HMA, LA 71.73.1b, NCMI 4, SF 3972, Vatican 15026
 - (c) Manuscripts Which Conclude before This Point: G-27, S-26, Z-2, Z-6, G-a, BM 139983
 - (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (4) Line 9, Second Instance
- (a) Manuscripts Which Contain the Variant: I-12, l. 9; I-13, l. 9; I-25, l. 8; I-30, l. 9; Aleppo 1, l. 10; AO 19856, l. 10; O.274, l. 11; O.277, l. 13; HMA, l. 10; LA 71.73.1b, l. 10; M-niche, l. 13
 - (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-2, D-5, E-3, F-1, F-2, F-15, F-16, G-20, H-12, I-7, I-16, I-24, I-26, I-27, L-6, L-20, L-34, S-3, S-8, Y-46,

- Y-47, Z-8, Z-9, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (c) Manuscripts Which Conclude before This Point: G-27, S-26, Z-2, Z-6, G-a, BM 139983
- (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (5) Line 10, First Instance
- (a) Manuscripts Which Contain the Variant: I-7, l. 9; I-30, l. 9; AO 19856, l. 10; Ash L. 109.1, l. 3; O.274, l. 12; O.277, l. 13; LBAF, l. 9; Lyon 531, l. 9; M-niche, l. 13
- (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-4, C-6, C-8, C-10, C-11, D-5, E-3, F-15, H-b-2, H-d-2, I-16, I-24, I-26, I-27, L-5, L-11, L-33, N-6, S-6, S-15, Y-47, Z-8, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (c) Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-2, Z-6, G-a, BM 139983
- (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (6) Line 14
- (a) Manuscripts Which Contain the Variant: H-3, l. 19; I-7, l. 14; I-13, l. 14; I-25, l. 13; I-30, l. 13; Aleppo 2, l. 14; AO 19856, l. 15; Ash L. 109.1, l. 9; O.277, l. 20; Lyon 531, l. 14; M-niche, l. 20
- (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-4, C-6, C-8, C-10, D-5, E-3, F-15, H-12, H-30, H-d-2, I-12, I-16, I-24, I-26, I-27, L-20, L-34, S-8, Y-11, Y-46, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, BM 139999, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (c) Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (7) Comments: EN (𐤍𐤍) is only slightly simpler to write than *a-di* (𐤀𐤔𐤓). Both orthographies would have been well-known to the scribes, and could easily have been produced at any

stage of transmission. Aside from its appearance in H-3, this variant only occurs in I Recension manuscripts. Since H-3 does not share a variant profile with the I Recension manuscripts, it is likely that it is an idiosyncratic variant in that manuscript, i.e., that the copyist of H-3 intentionally or unintentionally changed the syllabic orthography of this preposition to a logographic orthography.

f) GÌR.2-šú for GÌR.2.MEŠ-šú, Line 8

- (1) Manuscripts Which Contain the Variant: B-1, l. 9; B-30, l. 7; C-3, l. 11; C-4, l. 10; G-2, l. 9; G-4, l. 8; G-7, l. 9; G-8, l. 8; G-16, l. 7; G-18, l. 11; G-27, l. 20; G-31, l. 9; G-d-1, l. 8; H-1, l. 10; H-2, l. 10; H-3, l. 11; H-4, l. 10; H-6, l. 17; H-9, l. 8; H-14, l. 10; H-27, l. 11; H-29, l. 11; H-30, l. 9; H-34, l. 12; H-b-1, l. 11; H-b-2, l. 10; H-d-2, l. 11; I-1, l. 8; I-7, l. 8; I-17, l. 1; I-30, l. 8; L-6, l. 10; L-7, l. 10; L-10, l. 11; L-20, l. 11; L-34, l. 10; L-35, l. 12; N-8, l. 8; N-17, l. 7; P-2, l. 10; S-1, l. 8; S-2, l. 8; S-4, l. 9; S-8, l. 8; S-13, l. 9; S-20, l. 7; S-c-4, l. 8; T-8, l. 8; Z-3, l. 12; Z-a-1, l. 14; Aleppo 1, l. 9; AO 19856, l. 9; O.277, l. 12; Emory, l. 15; LA 71.73.1b, l. 9; LBAF, l. 8; M-niche, l. 12
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-8, C-10, E-3, F-2, F-15, H-10, H-12, H-23, I-16, I-18, I-24, I-26, I-27, L-5, L-11, L-18, N-6, N-12, S-6, S-15, T-7, Y-47, Y-60, Z-8, WFL-13, WFL-14, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: S-26, Z-2, Z-6, G-a, BM 139983
- (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (5) Comments: Both of these are correct orthographies,⁷⁶⁹ and presumably would have been known as such to the scribes. Thus, this variant could have been produced at any stage in the transmission of the Standard Inscription. Thus, it is likely that it was produced both idiosyncratically and as part of variant profiles.

g) ^{uru}DU₆-šá-Ab-ta-ni for ^{uru}DU₆-šá-Ab-ta-a-ni, Line 10

- (1) Manuscripts Which Contain the Variant: B-5, l. 8; D-8, l. 8; F-1, l. 10; F-3, l. 10; F-4, l. 10; G-3, l. 11; G-4, l. 10; G-6, l. 11; G-14, l. 8; G-15, l. 8; G-29, l. 11; G-30, l. 9; G-c-2, l. 14; G-c-4, l. 20; H-4, l. 12; H-5, l. 13; H-27, l. 13; H-31, l.

⁷⁶⁹See CAD Š/2 s.v. *šēpu*.

- 15; H-32, l. 14; H-d-2, l. 13; I-3; I-4; I-7, l. 10; I-12, l. 10; I-13, l. 10; I-25, l. 9; I-30, l. 9; L-1-2, l. 11; L-8, l. 11; L-11, l. 11; L-18, l. 13; L-33, l. 12; N-19, l. 9; S-11, l. 8; S-12, l. 13; S-17, l. 10; S-d-1, l. 9; T-2, l. 9; WFL-5, l. 16; Y-11, l. 14; Y-46, l. 15; Y-55, l. 17; Z-3, l. 14; Z-a-1, l. 17; E-c-2 i 39; Aleppo 1, l. 11; AO 19856, l. 11; O.274, l. 12; LA 71.73.1b, l. 11
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-6, F-14c, F-15, F-17, G-20, G-d-2, H-12, H-33, I-16, I-18, I-24, I-26, I-27, L-6, L-34, S-1, Y-47, Y-60, Z-9, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-2, Z-6, G-a, BM 139983
- (4) Other: N-13 omits the latter half of this GN
- (5) Comments: This variant involves the defective spelling of a geographical name. Both orthographies were correct,⁷⁷⁰ and this shortened spelling may have been introduced at any stage in the transmission process. The fact that this variant is part of at least two variant profiles suggests that it was transferred from one or more exemplars in at least some cases, though it is likely idiosyncratically distributed in others.
- h) Orthographies of KUR.NI-RIB, Line 11
- (1) NI-RIB
- (a) Manuscripts Which Contain the Variant: B-1, l. 12; B-30, l. 9; C-3, l. 14; C-4, l. 13; O.277, l. 15; M-niche, l. 15
- (2) KUR.NI-RI-BE
- (a) Manuscripts Which Contain the Variant: D-8, l. 9; F-4, l. 10; I-12, l. 10; I-13, l. 10; Y-11, l. 15; Y-46, l. 15; E-c-2 ii 6; Aleppo 1, l. 12
- (3) KUR.NI-RI-BI
- (a) Manuscripts Which Contain the Variant: I-7, l. 11; I-25, l. 10; I-30, l. 10; Y-10, l. 14; Y-39, l. 15; Y-45, l. 16; Y-55, l. 18; Lyon 531, l. 10
- (4) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-15, F-17, G-20, I-16, I-18, I-24, I-26, I-27, L-5, L-20,

⁷⁷⁰Parpola 1970, 355.

- L-34, N-16, S-1, S-4, S-15, Y-47, Y-60, Z-8, Z-10, Z-b-2, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (5) Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- (6) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (7) Comments: See Appendix 2 §XXXIII for detailed comments on this variant.
- i) *u* {A.}AB.BA.MEŠ, Line 14
- (1) Manuscripts Which Contain the Variant: I-3; I-4; I-7, l. 14; I-25, l. 13; I-30, l. 13; LA 71.73.1b, l. 15
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, C-b-2, D-5, E-3, F-15, F-16, G-20, H-12, H-23, H-27, H-33, H-d-2, I-16, I-18, I-24, I-26, I-27, L-33, N-16, S-3, S-15, S-b-1, Y-46, Z-8, WFL-1, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- (4) Comments: This is clearly an error, since the correct orthography is A.AB.BA.MEŠ. This variant is shared between the A Sub-Group manuscripts and I-25. The variant profile of I-25 overlaps that of the A Sub-Group, but contains several deviations, suggesting that I-25 was copied from a different exemplar.
- j) A.AB.BA.MEŠ {šá} *ina*, Line 14
- (1) Manuscripts Which Contain the Variant: I-3; I-4;⁷⁷¹ I-7, l. 14; I-25, l. 13; I-30, l. 13; Y-10, l. 17; Y-45, l. 20; Y-47, l. 20; Y-55, l. 22; Y-60, l. 16; LA 71.73.1b, l. 15
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, C-6, C-8, C-10, D-5, E-3, F-2, F-9, F-15, F-16, G-7, G-20, H-12, H-23, I-16, I-18, I-24, I-26, I-27, L-33, L-34, N-16, S-1, S-12, S-15, Z-8, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit

⁷⁷¹In Layard's copy, the GAR sign here in this manuscript is in parentheses below where it should be with an arrow pointing to the place where it should be. Layard normally puts variants in parentheses beneath where the variant should be, so I take it that it was not in I-4.

- 50.32, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - (4) Comments: This relative pronoun is not a necessary constituent in the syntax here. However, it clarifies the syntax, and appears in all other manuscripts. Thus, it is possible that this was an accidental omission, either in one or more of these manuscripts, or in the exemplars from which they were transmitted. Since some of the manuscripts which contain this variant also share numerous other variants, it is likely that this variant was transferred from one or more exemplars. Note that I-25 shares the reading *u* (A.)AB.BA.MEŠ (šá) *ina* with the A Sub-Group, and this is a striking correlation, though the variant profile of I-25 does not always agree with that of the A Sub-Group.
- k) *-ia* instead of *-a* for the First Person Singular Pronominal Suffix, Line 15, First Instance
- (1) Manuscripts Which Contain the Variant: E-5, l. 17; F-3, l. 14; G-3, l. 15; G-15, l. 13; G-31, l. 14; G-d-2, l. 13; H-14, l. 18; H-30, l. 19; H-31, l. 19; H-b-1, l. 18; I-1, l. 15; I-7, l. 15; I-12, l. 15; I-13, l. 14; I-25, l. 14; I-30, l. 14; L-1-2, l. 17; N-17, l. 13; S-2, l. 14; S-6, l. 13; S-11, l. 12; S-13, l. 15; S-20, l. 12; S-c-4, l. 14; T-2, l. 14; T-8, l. 13; Y-10, l. 19; Y-11, l. 20; Y-39, l. 21; Y-45, l. 22; Y-55, l. 24; Y-60, l. 18; Z-b-2, l. 14; O.274, l. 18; O.277, l. 21; HMA, l. 16; Lyon 531, l. 15; M-niche, l. 21
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, C-b-2, D-2, D-5, E-3, F-15, F-16, G-20, H-12, H-23, H-b-2, I-16, I-18, I-24, I-26, I-27, S-1, S-15, Y-46, Y-47, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, S-12, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
 - (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (5) Comments: This is an extremely common variant in the Standard Inscription. IA is more complex than A and therefore requires more physical effort to write, as well as more

space. Both signs are equally valid ways of writing the 1cs suffix,⁷⁷² and would have been well-known to the scribes. While some variant profiles include this variant, it is all but certain that this variant was also produced in some cases idiosyncratically by copyists.

- l) *a-na* for *ana*, Line 15
- (1) Manuscripts Which Contain the Variant: I-3; I-7, l. 15; I-25, l. 14; I-30, l. 15; Lyon 531, l. 15
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-2, D-5, E-3, F-2, F-15, G-9, H-12, H-b-2, H-d-2, I-16, I-24, I-26, I-27, L-5, L-6, L-20, L-34, N-13, Y-46, Z-8, Z-9, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, BM 139999, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
 - (4) Other: no variant for this segment is listed for I-4
 - (5) Comments: These orthographies of the preposition *ana* are in free variation in the Neo-Assyrian letter corpus, according to Hämeen-Anttila.⁷⁷³ Both would have been well-known to the scribes. *a-na* (𐎶𐎶𐎶𐎶) is more complex than *ana* (𐎶). It would have required more physical effort and space to write. A scribe could have made this change at any stage in the process of transmission. Note that this variant is shared between the A Sub-Group and I-25.
- m) ^{giš}*bu-uṭ-ni* ^{giš}*tar-pi-i* for ^{giš}*bu-uṭ-ni u* ^{giš}*tar-pi-i*, Line 18
- (1) Manuscripts Which Contain the Variant: I-4; I-7, l. 18; I-12, l. 18; I-13, l. 18; I-25, l. 18; I-30, l. 18; N-17, ll. 16-17; Ash L. 109.1, l. 13; O.274, l. 22; O.277, l. 26; HMA, l. 20; LBAF, l. 22; M-niche, l. 27
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-15, G-9, H-12, H-27, H-b-2, I-16, I-18, I-24, I-26, I-27, L-6, L-18, L-34, N-8, N-12, S-3, Y-45, Y-46, Y-47, Y-55, Z-8, Z-9, WFL-1, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

⁷⁷²GAG §42j; Hämeen-Anttila 2000, §3.1.3.

⁷⁷³Hämeen-Anttila 2000, §3.8.1; cf. GAG §114d.

- (3) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
- (4) Other: no variant for this segment is listed for I-3 in Layard, Ms A
- (5) Comments: On the one hand, this omission could be a simple scribal error, an omission of an easily overlooked *Winkelhaken*. On the other hand, since all but one of the manuscripts which contain this variant also share numerous other variants, it is likely that, at least in these cases, the variant was transferred from one or more exemplars. N-17 is likely an exception, since the omission occurs at a line boundary, and N-17 does not share a variant profile with the other manuscripts bearing this variant. All other manuscripts are I Recension manuscripts, and the only I Recension manuscript which does not contain this variant is AO 19856, which includes the conjunction. One wonders if this conjunction was absent in the common ancestor text of the I Recension, and was added by the copyist of AO 19856.

B. The B Sub-Group (I-12, I-13)

1. Type 1 Variants

a) ^{uru}Kal-*hi* for ^{uru}Kal-*hu*, Line 14

- (1) Manuscripts Which Contain the Variant: I-12, l. 15; I-13, l. 14
- (2) Manuscripts Which Are Broken at This Point: B-1, B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-14c, F-15, G-d-1, G-d-2, H-5, H-12, H-23, H-d-2, I-16, I-18, I-24, I-26, I-27, L-6, L-33, L-34, N-8, S-3, S-6, S-b-1, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: B-26, B-32, C-3, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, S-12, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (5) Comments: This geographical name is modified by the adjective *mahrâ*, which follows it and indicates that *Kalḥuli* here should be understood to be in the accusative case, probably the direct object of *abni* in the succeeding context. I suggest that the case marking of the geographical name

does not agree because the name was written in one or more conventional ways regardless of case. Presumably the nominative case was chosen as the preferred orthography, instead of the minority spelling in the genitive. An alternative explanation is that the case of the geographical name was wrongly changed in the majority text, perhaps because it was viewed as the subject of *ēnaḥ-ma iṣlal*, but the case of *maḥrâ* was never changed.

b) ^{kur}*Li-bur-na* ^{kur}*Pa-ti-na-a-a* for ^P*Li-bur-na*/^P*Lu-bar-na* ^{kur}*Pa-ti-na-a-a*, Line 17

- (1) Manuscripts Which Contain the Variant: I-12, l. 17; I-13, l. 16
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, C-6, C-8, C-10, D-5, E-3, F-1, F-6, F-15, H-35, I-16, I-24, I-26, I-27, L-5, L-6, S-8, S-b-2, Y-60, Z-8, Z-9, WFL-1, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- (4) Comments: This is a scribal error: in the context of a longer list of lands, *Li-bur-na* is interpreted as a geographical name, rather than a personal name, or the KUR determinative was mechanically added to the personal name, without any interpretive decision. An alternative explanation is that the KUR sign should be taken as a logogram, and the phrase interpreted as “and that of the land of Liburna the Patinean.” In addition, there may have been some onomastic and geographical misunderstanding in these variants.

c) *ú-šar-riḥ*-MEŠ for *ú-šar-riḥ-ši*, Line 20

- (1) Manuscripts Which Contain the Variant: I-12, l. 19; I-13, l. 20
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, E-3, F-1, F-15, H-12, H-d-2, I-16, I-24, I-25, I-26, I-27, L-6, N-6, S-6, T-7, Y-39, Y-46, Y-60, Z-8, Z-9, Z-b-2, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27,

- G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-13, S-26, T-5, Y-39, Y-55, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
- (4) Other
- (a) H-34 omits this segment
- (b) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (5) Comments: Note the connection with a different variant at this place of variation discussed above for I-7, l. 20; I-30, l. 20; Lyon 531, l. 20, which read *ú-šar(-riḥ-si)*.
2. Type 2 Variants
- a) ^dNIN.URTA for ^dMAŠ, Orthographies of the Divine Name Ninurta Outside of a Personal Name, Line 1
- (1) Manuscripts Which Contain the Variant: I-12, l. 1; I-13, l. 1; I-24, l. 1; I-25, l. 1
- (2) Manuscripts Which Are Broken at This Point: B-6, B-15, B-16, B-18, B-28, C-8, D-5, F-2, F-15, G-7, G-e-2, H-32, H-b-2, I-17, I-18, N-6, S-1, Y-39, Y-47, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Other
- (a) B-5, l. 1; B-17, l. 1; B-20, l. 1; Z-9, l. 1; M-niche, l. 1; O.274, l. 1; O.277, l. 1 have ^dNIN.UR.
- (b) I-7 omits this DN
- (c) no variant for this segment is listed for I-4 in Layard, Ms A
- (4) Comments: This is a correct spelling of the divine name, but different from the one normally used in these manuscripts. It is a more complex sequence (𒌦𒌦𒌦𒌦, rather than 𒌦𒌦) and would have required more effort to write. The fact that this spelling is part of at least one variant profile suggests that it was transferred from one or more exemplars. If the exemplar read ^dMAŠ, the scribe would have had to consistently change the spelling at this point in the composition and not in the name of Tukultī-Ninurta II, which occurs later in the first line.
- b) *tab-ra-a-te* for *tab-ra-te*, Line 3
- (1) Manuscripts Which Contain the Variant: B-23, l. 2; B-24, l. 3; B-26, l. 4; B-32, l. 4; C-3, l. 3; C-6, l. 3; C-8, l. 3; C-10, l. 3; C-11, l. 3; C-13, l. 3; C-b-2, l. 2; D-7, l. 3; D-8, l. 2; E-3, l. 7; F-2, l. 2; F-4, l. 3; G-2, l. 2; G-3, l. 3; G-4, l. 3; G-6, l. 3; G-14, l. 2; G-30, l. 2; G-31, l. 3; G-a, l. 7; H-4, l. 3; H-27, l. 3; H-30, l. 2; H-d-2, l. 3; I-12, l. 2; I-13, l. 2; I-25, l. 3; I-30, l. 3; L-1-2, l. 3; L-6, l. 3; L-8, l. 2; L-11, l.

- 13; N-19, l. 2; S-26, l. 5; S-d-1, l. 2; T-6, l. 2; WFL-5, l. 4; Y-10, l. 3; Y-11, l. 4; Y-39, l. 4; Y-45, l. 4; Y-46, l. 4; Y-55, l. 5; Y-60, l. 3; Z-2, l. 5; Z-3, l. 3; Z-10, l. 2; Z-a-1, l. 4; E-c-2 i 7; Aleppo 2, l. 3; AO 19856, l. 3; O.277, l. 3; LA 71.73.1b, l. 3; M-niche, l. 3; Vatican 15026, l. 3
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, D-5, E-5, F-1, F-15, G-12, H-5, H-6, H-10, H-12, H-32, I-7, I-17, I-24, I-26, I-27, I-18, N-12, S-3, S-6, Y-47, Z-8, Z-9, Z-b-2, WFL-1, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972
- (3) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (4) Comments: If the exemplar read *tab-ra-te*, the scribe would have needed to add the extra vowel sign to indicate the lengthened vowel. This would have required a slightly greater physical effort than omitting the vowel sign, and would have required slightly more room. It probably would not have required great mental effort for the scribe, particularly if the scribe pronounced the word in his mind and/or recognized it. Thus, a scribe could easily have added this simple vowel sign, disambiguating the length of the vowel, but it may have been done quite mechanically. Thus, I suggest that some of these instances of the vowel sign were probably produced idiosyncratically by copyists, i.e., they were added though they were not in the exemplars. On the other hand, some of the manuscripts in which this vowel sign appears share numerous other variants, and, in these instances, the vowel sign may have been transferred from exemplars.
- c) *i-šú-ú* for TUKU-ú, Line 3
- (1) Manuscripts Which Contain the Variant: I-12, l. 3; I-13, l. 3; I-25, l. 3; Z-9, l. 3; O.274, l. 4
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-4, C-8, C-11, D-5, D-8, F-2, F-14c, F-15, F-17, G-2, G-16, H-12, H-b-2, H-d-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-11, L-33, N-13, S-15, S-22, S-b-1, S-b-2, Y-46, Y-47, WFL-13, WFL-14, 2010,6022.19, Aleppo 2, Ash L. 109.1, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (4) Comments: This syllabic orthography (𐎶𐎵𐎶𐎶) is a bit more complex than the logographic orthography (𐎶𐎵𐎶),

and would have required only slightly more effort and space to write. The term and both of these spellings are common, and would presumably have been well-known to the scribes. It is difficult to imagine that the variant was produced unintentionally. The fact that this variant occurs as part of at least one variant profile suggests that it was, at least in this case, transferred from an exemplar.

- d) ŠÚ instead of ŠU for the Syllable /šu/, Line 3, Third Instance
- (1) Manuscripts Which Contain the Variant: I-12, l. 3; I-13, l. 3; I-25, l. 3
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-24, C-10, D-5, F-1, F-2, F-15, G-20, H-b-1, H-b-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, N-6, T-6, Y-47, Z-2, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972
 - (3) Other
 - (a) O.274 omits this segment
 - (b) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (4) Comments: In the manuscripts of the Standard Inscription, while ŠU and ŠÚ appear to be interchangeable within a word, ŠU is preferred at the beginning of the word, while ŠÚ is preferred at the end and in pronominal suffixes. ŠÚ (𐎶) is less complex and smaller than ŠU (𐎶𐎵), and hence would require less effort, time, and space to write. Both signs are extremely common and would have been well-known to scribes. It is easy to see how a scribe could have inadvertently replaced ŠU with ŠÚ at any stage of transmission. However, the fact that this variant is part of at least one variant profile suggests that it was transmitted from at least one exemplar.
- e) Orthographies of KUR.NI-RIB
- (1) Line 7
 - (a) NI-RIB
 - i) Manuscripts Which Contain the Variant: B-1, l. 8; B-30, l. 6; C-3, l. 10; C-4, l. 9; S-a, l. 29
 - (b) KUR.NI-IR-BE
 - i) Manuscripts Which Contain the Variant: G-27, l. 16; I-12, l. 7; I-13, l. 7; N-17, l. 6; S-2, l. 7; S-13, l. 7; S-20, l. 6; S-c-4, l. 7; T-8, l. 7; Z-6, l. 15

- (c) KUR.NI-IR-BI
 - i) Manuscripts Which Contain the Variant:
I-25, l. 7; Y-39, l. 11; O.274, l. 9
 - (d) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, C-10, E-3, F-2, F-15, G-11, H-30, H-b-2, I-16, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-34, N-6, S-1, S-6, S-15, Y-47, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (e) Manuscripts Which Conclude before This Point: G-a, BM 139983
 - (f) Other
 - i) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - ii) N-16, l. 6, omits the final syllable:
KUR.NI.RI{.BE/BI}
- (2) Line 11
- (a) NI-RIB
 - i) Manuscripts Which Contain the Variant:
B-1, l. 12; B-30, l. 9; C-3, l. 14; C-4, l. 13; O.277, l. 15; M-niche, l. 15
 - (b) KUR.NI-RI-BE
 - i) Manuscripts Which Contain the Variant:
D-8, l. 9; F-4, l. 10; I-12, l. 10; I-13, l. 10; Y-11, l. 15; Y-46, l. 15; E-c-2 ii 6; Aleppo 1, l. 12
 - (c) KUR.NI-RI-BI
 - i) Manuscripts Which Contain the Variant: I-7, l. 11; I-25, l. 10; I-30, l. 10; Y-10, l. 14; Y-39, l. 15; Y-45, l. 16; Y-55, l. 18; Lyon 531, l. 10
 - (d) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-15, F-17, G-20, I-16, I-18, I-24, I-26, I-27, L-5, L-20, L-34, N-16, S-1, S-4, S-15, Y-47, Y-60, Z-8, Z-10, Z-b-2, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

- (e) Manuscripts Which Conclude before This Point:
G-27, G-a-1, G-c-4, S-26, Z-2, Z-6, Z-a-1, WFL-5,
G-a, BM 139983, Emory
 - (f) Other: no variant for this segment is listed for I-3 or
I-4 in Layard, Ms A
 - (3) Comments: See Appendix 2 §XXXIII for detailed com-
ments on this variant.
- f) EN for *a-di*
- (1) Line 8, Second Instance
 - (a) Manuscripts Which Contain the Variant: I-7, l. 8;
I-12, l. 8; I-13, l. 8; I-25, l. 8; I-30, l. 8; AO 19856,
l. 9; O.277, l. 11; LA 71.73.1b, l. 9; M-niche, l. 12
 - (b) Manuscripts Which Are Broken at This Point: B-3,
B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15,
B-17, B-18, B-19, B-20, B-28, C-8, C-10, D-5, E-3,
F-1, F-2, F-15, G-11, G-20, H-10, H-12, I-16, I-18,
I-24, I-26, I-27, L-5, L-6, L-34, N-6, S-6, S-c-4,
Y-47, Y-60, Z-8, WFL-1, WFL-13, WFL-14,
2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1,
BM 139999, Detroit 50.32, Emory, HMA, LBAF,
Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican
15026
 - (c) Manuscripts Which Conclude before This Point:
S-26, Z-2, Z-6, G-a, BM 139983
 - (d) Other: no variant for this segment is listed for I-3 or
I-4 in Layard, Ms A
 - (2) Line 9, First Instance
 - (a) Manuscripts Which Contain the Variant: H-3, l. 11;
I-7, l. 9; I-12, l. 9; I-13, l. 8; I-25, l. 8; I-30, l. 8; AO
19856, l. 10; Ash L. 109.1, ll. 2; O.274, l. 11;
O.277, l. 12; LBAF, l. 8; Lyon 531, l. 8;
2.A(a).SVII, l. 1; M-niche, l. 12
 - (b) Manuscripts Which Are Broken at This Point: B-3,
B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16,
B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-10,
C-11, D-5, E-3, F-15, G-d-2, H-10, H-b-2, I-16,
I-18, I-24, I-26, I-27, L-6, S-1, S-4, S-15, S-b-1,
Y-47, WFL-13, WFL-14, 2010,6022.19, Aleppo 1,
Aleppo 2, BM 139999, Emory, HMA, LA 71.73.1b,
NCMI 4, SF 3972, Vatican 15026
 - (c) Manuscripts Which Conclude before This Point:
G-27, S-26, Z-2, Z-6, G-a, BM 139983
 - (d) Other: no variant for this segment is listed for I-3 or
I-4 in Layard, Ms A
 - (3) Line 9, Second Instance

- (a) Manuscripts Which Contain the Variant: I-12, l. 9; I-13, l. 9; I-25, l. 8; I-30, l. 9; Aleppo 1, l. 10; AO 19856, l. 10; O.274, l. 11; O.277, l. 13; HMA, l. 10; LA 71.73.1b, l. 10; M-niche, l. 13
 - (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-2, D-5, E-3, F-1, F-2, F-15, F-16, G-20, H-12, I-7, I-16, I-24, I-26, I-27, L-6, L-20, L-34, S-3, S-8, Y-46, Y-47, Z-8, Z-9, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (c) Manuscripts Which Conclude before This Point: G-27, S-26, Z-2, Z-6, G-a, BM 139983
 - (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (4) Line 14
- (a) Manuscripts Which Contain the Variant: H-3, l. 19; I-7, l. 14; I-13, l. 14; I-25, l. 13; I-30, l. 13; Aleppo 2, l. 14; AO 19856, l. 15; Ash L. 109.1, l. 9; O.277, l. 20; Lyon 531, l. 14; M-niche, l. 20
 - (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-4, C-6, C-8, C-10, D-5, E-3, F-15, H-12, H-30, H-d-2, I-12, I-16, I-24, I-26, I-27, L-20, L-34, S-8, Y-11, Y-46, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, BM 139999, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (c) Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (5) Comments: EN (𐎶𐎵) is only slightly simpler to write than *a-di* (𐎶𐎠𐎥). Both orthographies would have been well-known to the scribes, and could easily have been produced at any stage of transmission. Aside from its appearance in H-3, this variant only occurs in I Recension manuscripts. Since H-3 does not share a variant profile with the I Recension manuscripts, it is likely that it is an idiosyncratic variant in that manuscript, i.e., that the copyist of H-3 intentionally or unintentionally changed the syllabic orthography of this preposition to a logographic orthography.

- g) ^{uru}DU₆-šá-*Ab-ta-ni* for ^{uru}DU₆-šá-*Ab-ta-a-ni*, Line 10
- (1) Manuscripts Which Contain the Variant: B-5, l. 8; D-8, l. 8; F-1, l. 10; F-3, l. 10; F-4, l. 10; G-3, l. 11; G-4, l. 10; G-6, l. 11; G-14, l. 8; G-15, l. 8; G-29, l. 11; G-30, l. 9; G-c-2, l. 14; G-c-4, l. 20; H-4, l. 12; H-5, l. 13; H-27, l. 13; H-31, l. 15; H-32, l. 14; H-d-2, l. 13; I-3; I-4; I-7, l. 10; I-12, l. 10; I-13, l. 10; I-25, l. 9; I-30, l. 9; L-1-2, l. 11; L-8, l. 11; L-11, l. 11; L-18, l. 13; L-33, l. 12; N-19, l. 9; S-11, l. 8; S-12, l. 13; S-17, l. 10; S-d-1, l. 9; T-2, l. 9; WFL-5, l. 16; Y-11, l. 14; Y-46, l. 15; Y-55, l. 17; Z-3, l. 14; Z-a-1, l. 17; E-c-2 i 39; Aleppo 1, l. 11; AO 19856, l. 11; O.274, l. 12; LA 71.73.1b, l. 11
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-6, F-14c, F-15, F-17, G-20, G-d-2, H-12, H-33, I-16, I-18, I-24, I-26, I-27, L-6, L-34, S-1, Y-47, Y-60, Z-9, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-2, Z-6, G-a, BM 139983
 - (4) Other: N-13 omits the latter half of this GN
 - (5) Comments: This variant involves the defective spelling of a geographical name. Both orthographies were correct,⁷⁷⁴ and this shortened spelling may have been introduced at any stage in the transmission process. The fact that this variant is part of at least two variant profiles suggests that it was transferred from one or more exemplars in at least some cases, though it is likely idiosyncratically distributed in others.
- h) Û instead of U for the conjunction *u*, Line 10
- (1) Manuscripts Which Contain the Variant: I-12, l. 10; I-13, l. 10; I-25, l. 9; O.274, l. 12
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-14c, F-15, G-20, H-12, I-16, I-18, I-24, I-26, I-27, L-6, L-34, S-1, S-b-1, Y-11, Y-46, Y-47, Y-60, Z-9, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, Detroit 50.32, Emory, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

⁷⁷⁴Parpola 1970, 355.

- (3) Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-2, Z-6, G-a, BM 139983
 - (4) Other
 - (a) N-13 omits this segment
 - (b) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (5) Comments: Both U and Û are correct orthographies for the conjunction. Û (IGI.DIB) is considerably more complex than U, and thus would have required more effort and space to write. The fact that this variant occurs as part of a variant profile suggests that it was transferred from an exemplar. If the exemplar read U, the copyist would have had to consistently convert the orthography of the conjunction from a more simple form to a more complex form at this point in the text.
- i) *ú-pu-uš* for *ú-pu-šú*, Line 12
- (1) Manuscripts Which Contain the Variant: I-12, l. 11; I-13, l. 11; I-25, l. 11
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-6, F-15, G-7, G-9, G-20, G-d-2, H-33, I-7, I-16, I-24, I-26, I-27, L-5, L-20, L-34, N-8, S-8, S-15, Y-47, Y-60, Z-8, WFL-13, WFL-14, S-a, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: B-32, G-27, G-a-1, G-c-4, S-26, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (5) Comments: The subject of this verb is ^{lu}GAR-*nu-te-ia* from the previous clause. *uppušū* (D, Durative, 3mp, w/Assyrian vowel harmony) is the expected form here; *ú-pu-uš* is nominally a D, Stative, 3ms, and is presumably an error. Visual error is unlikely to have caused this variant. If this is correct, it is difficult to imagine that this was an unintentional variant. Since this variant occurs in two manuscripts which share numerous other variants, it is likely that this variant was transferred from an exemplar to these manuscripts.
- j) *-ia* instead of *-a* for the First Person Singular Pronominal Suffix, Line 15, First Instance

- (1) Manuscripts Which Contain the Variant: E-5, l. 17; F-3, l. 14; G-3, l. 15; G-15, l. 13; G-31, l. 14; G-d-2, l. 13; H-14, l. 18; H-30, l. 19; H-31, l. 19; H-b-1, l. 18; I-1, l. 15; I-7, l. 15; I-12, l. 15; I-13, l. 14; I-25, l. 14; I-30, l. 14; L-1-2, l. 17; N-17, l. 13; S-2, l. 14; S-6, l. 13; S-11, l. 12; S-13, l. 15; S-20, l. 12; S-c-4, l. 14; T-2, l. 14; T-8, l. 13; Y-10, l. 19; Y-11, l. 20; Y-39, l. 21; Y-45, l. 22; Y-55, l. 24; Y-60, l. 18; Z-b-2, l. 14; O.274, l. 18; O.277, l. 21; HMA, l. 16; Lyon 531, l. 15; M-niche, l. 21
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, C-b-2, D-2, D-5, E-3, F-15, F-16, G-20, H-12, H-23, H-b-2, I-16, I-18, I-24, I-26, I-27, S-1, S-15, Y-46, Y-47, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, S-12, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
 - (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (5) Comments: This is an extremely common variant in the Standard Inscription. IA is more complex than A and therefore requires more physical effort to write, as well as more space. Both signs are equally valid ways of writing the 1cs suffix,⁷⁷⁵ and would have been well-known to the scribes. While some variant profiles include this variant, it is all but certain that this variant was also produced in some cases idiosyncratically by copyists.
- k) ^{giš}bu-uṭ-ni ^{giš}tar-pi-ṛi for ^{giš}bu-uṭ-ni u ^{giš}tar-pi-ṛi, Line 18
- (1) Manuscripts Which Contain the Variant: I-4; I-7, l. 18; I-12, l. 18; I-13, l. 18; I-25, l. 18; I-30, l. 18; N-17, ll. 16-17; Ash L. 109.1, l. 13; O.274, l. 22; O.277, l. 26; HMA, l. 20; LBAF, l. 22; M-niche, l. 27
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-15, G-9, H-12, H-27, H-b-2, I-16, I-18, I-24, I-26, I-27, L-6, L-18, L-34, N-8, N-12, S-3, Y-45, Y-46, Y-47, Y-55, Z-8, Z-9, WFL-1, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM

⁷⁷⁵GAG §42j; Hämeen-Anttila 2000, §3.1.3.

- 139999, Detroit 50.32, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
 - (4) Other: no variant for this segment is listed for I-3 in Layard, Ms A
 - (5) Comments: On the one hand, this omission could be a simple scribal error, an omission of an easily overlooked *Winkelhaken*. On the other hand, since all but one of the manuscripts which contain this variant also share numerous other variants, it is likely that, at least in these cases, the variant was transferred from one or more exemplars. N-17 is likely an exception, since the omission occurs at a line boundary, and N-17 does not share a variant profile with the other manuscripts bearing this variant. All other manuscripts are I Recension manuscripts, and the only I Recension manuscript which does not contain this variant is AO 19856, which includes the conjunction. One wonders if this conjunction was absent in the common ancestor text of the I Recension, and was added by the copyist of AO 19856.

C. The C Sub-Group (M-niche, O.277)

1. Type 1 Variants: None
2. Type 2 Variants
 - a) ^dNIN.UR for ^dMAŠ, Orthographies of the Divine Name Ninurta Outside of a Personal Name, Line 1
 - (1) Manuscripts Which Contain the Variant: B-5, l. 1; B-17, l. 1; B-20, l. 1; Z-9, l. 1; O.274, l. 1; O.277, l. 1; M-niche, l. 1
 - (2) Manuscripts Which Are Broken at This Point: B-6, B-15, B-16, B-18, B-28, C-8, D-5, F-2, F-15, G-7, G-e-2, H-32, H-b-2, I-17, I-18, N-6, S-1, Y-39, Y-47, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Other
 - (a) I-12, l. 1; I-13, l. 1; I-24, l. 1; I-25, l. 1, have ^dNIN.URTA.
 - (b) I-7 omits this DN
 - (c) no variant for this segment is listed for I-4 in Layard, Ms A
 - (4) Comments: This variant probably involves a scribal error (UR for IB) as well as a different way of writing the name of Ninurta (probably attempted ^dNIN.URTA rather than

^dMAŠ). The scribal error could have occurred visually (𒌦 and 𒌦 are similar) or aurally (the URTA [IB] component of the divine name could have been pronounced with emphasis on the first syllable, and the scribe thought he heard UR). The latter is less likely, since the scribe would presumably have been attempting to produce something meaningful, and ^dNIN.UR is not a meaningful sequence, unless we are to assume that this spelling of Ninurta was a locally recognized correct orthography, a notion for which there is no other proof. Even if the error was caused visually, the text still could have been dictated, and the scribe simply wrote down a visually similar sign (UR, rather than IB). The fact that this variant occurs as part of at least one variant profile suggests that it was transferred from at least one exemplar. If the exemplar read ^dMAŠ, the scribe would have had to consistently convert the orthography of the name of Ninurta at this point into an incorrectly spelled, different form. Presumably this would have required more mental effort and attention, so it is difficult to imagine that the scribe consistently made this exact conversion absent-mindedly. If the exemplars read ^dNIN.URTA, the scribe would have had to misread the final sign in the sequence as UR in all of the above cases, which seems unlikely.

- b) Û instead of U for the conjunction *u*, Line 1, First Instance
- (1) Manuscripts Which Contain the Variant: B-5, l. 1; B-17, l. 1; B-20, l. 1; Y-11, l. 1; Y-46, l. 1; Y-55, l. 1; O.274, l. 1; O.277, l. 1; M-niche, l. 1
 - (2) Manuscripts Which Are Broken at This Point: B-15, B-23, B-28, C-8, C-13, D-5, F-2, F-15, F-17, G-7, G-e-2, H-23, H-32, H-b-2, I-4, I-17, I-18, I-24, I-29, N-6, S-1, S-15, Y-39, Y-47, Z-b-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Emory, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Other: no variant for this segment is listed for I-4 in Layard, Ms A
 - (4) Comments: Both U and Û are correct orthographies for the conjunction. Û (IGI.DIB) is considerably more complex than U, and thus would have required more effort and space to write. The fact that this variant occurs as part of a variant profile suggests that it was transferred from an exemplar. If the exemplar read U, the copyist would have had to consistently convert the orthography of the conjunction from a more simple form to a more complex form at this point in the text.

- c) GAL for GAL-*e*, Line 1
- (1) Manuscripts Which Contain the Variant: B-17, l. 1; I-3, l. 1; I-30, l. 1; Y-39, l. 2; Aleppo 2, l. 2; AO 19856, l. 2; O.274, l. 2; O.277, l. 2; LBAF, l. 2; M-niche, l. 2
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-5, B-15, B-20, B-24, B-28, C-4, C-8, D-2, D-5, F-15, F-16, G-3, G-12, G-20, H-6, H-12, H-b-2, I-7, L-5, L-6, L-20, S-3, Z-8, Z-9, WFL-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Ash L. 109.1, Detroit 50.32, Emory, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Other: no variant for this segment is listed for I-4 in Layard, Ms A
 - (4) Comments: This variant occurs in the context of the patronymy of Ashurnasirpal II; in the majority text, this section reads, ^P*Aš-šur*-PAP-A . . . A TUKUL-MAŠ MAN GAL-*e* MAN *dan-ni* MAN ŠÚ, “Ashurnasirpal . . . son of Tukultī-Ninurta, great king, strong king, king of the universe . . .” This variant, which usually occurs with *dannu* in the nominative case, involves an implied grammatical inconsistency, since the noun *šarru* should be in the genitive case. This inconsistency is not there in the majority of manuscripts. The absence of a phonetic complement indicating case does not necessarily mean that the adjective is in the nominative case, although it is worth noting that the case is disambiguated with a phonetic complement in the majority of manuscripts. The variant involves an omission, and this could in some cases have been simply an accident. The fact that the variant occurs as part of variant profiles suggests that it was transferred from one or more exemplars, though the possibility of the accidental production of this variant in the course of copying the final form is not out of the question.
- d) *i-šu-ú* for TUKU-*ú*, Line 2
- (1) Manuscripts Which Contain the Variant: Y-11, l. 4; Y-55, l. 5; O.277, l. 3; HMA, l. 2; M-niche, l. 3
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-24, B-28, D-5, E-5, F-15, G-4, G-20, H-b-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, Y-46, Y-47, Z-8, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A

- (4) Comments: This syllabic orthography (𐤔𐤕𐤓𐤕) is a bit more complex than the logographic orthography (𐤔𐤕𐤓), and hence would have required slightly more effort and space to write. The term and both of these spellings are common, and would presumably have been well-known to the scribes. The fact that this variant occurs as part of at least one variant profile suggests that for these manuscripts it was transferred from an exemplar.
- e) *tab-ra-a-te* for *tab-ra-te*, Line 3
- (1) Manuscripts Which Contain the Variant: B-23, l. 2; B-24, l. 3; B-26, l. 4; B-32, l. 4; C-3, l. 3; C-6, l. 3; C-8, l. 3; C-10, l. 3; C-11, l. 3; C-13, l. 3; C-b-2, l. 2; D-7, l. 3; D-8, l. 2; E-3, l. 7; F-2, l. 2; F-4, l. 3; G-2, l. 2; G-3, l. 3; G-4, l. 3; G-6, l. 3; G-14, l. 2; G-30, l. 2; G-31, l. 3; G-a, l. 7; H-4, l. 3; H-27, l. 3; H-30, l. 2; H-d-2, l. 3; I-12, l. 2; I-13, l. 2; I-25, l. 3; I-30, l. 3; L-1-2, l. 3; L-6, l. 3; L-8, l. 2; L-11, l. 13; N-19, l. 2; S-26, l. 5; S-d-1, l. 2; T-6, l. 2; WFL-5, l. 4; Y-10, l. 3; Y-11, l. 4; Y-39, l. 4; Y-45, l. 4; Y-46, l. 4; Y-55, l. 5; Y-60, l. 3; Z-2, l. 5; Z-3, l. 3; Z-10, l. 2; Z-a-1, l. 4; E-c-2 i 7; Aleppo 2, l. 3; AO 19856, l. 3; O.277, l. 3; LA 71.73.1b, l. 3; M-niche, l. 3; Vatican 15026, l. 3
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, D-5, E-5, F-1, F-15, G-12, H-5, H-6, H-10, H-12, H-32, I-7, I-17, I-24, I-26, I-27, I-18, N-12, S-3, S-6, Y-47, Z-8, Z-9, Z-b-2, WFL-1, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972
- (3) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (4) Comments: If the exemplar read *tab-ra-te*, the scribe would have needed to add the extra vowel sign to indicate the lengthened vowel. This would have required a slightly greater physical effort than omitting the vowel sign, and would have required slightly more room. It probably would not have required great mental effort for the scribe, particularly if the scribe pronounced the word in his mind and/or recognized it. Thus, a scribe could easily have added this simple vowel sign, disambiguating the length of the vowel, but it may have been done quite mechanically. Thus, I suggest that some of these instances of the vowel sign were probably produced idiosyncratically by copyists, i.e., they were added though they were not in the exemplars. On the other hand, some of the manuscripts in which this vowel sign appears share numerous other variants, and,

in these instances, the vowel sign may have been transferred from exemplars.

- f) ÉRIN.ḪI.A.MEŠ-*at* for ÉRIN.ḪI.A.MEŠ, Line 6
- (1) Manuscripts Which Contain the Variant: B-26, l. 9; C-6, l. 7; C-b-2, l. 5; O.274, l. 8; O.277, l. 8; M-niche, l. 8
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-4, C-8, C-10, D-5, E-3, F-2, F-14c, F-15, G-2, H-2, H-12, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-20, L-33, N-8, S-1, S-6, S-15, S-c-4, Y-47, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Emory, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: G-a
 - (4) Other
 - (a) Z-a-1 omits the final sign or signs of this sequence: ÉRIN.ḪI.A{.MEŠ}.
 - (b) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (5) Comments: Both of these orthographies are correct. The logogram with phonetic complement would require more effort and space to write than the logogram alone. While it is possible that this variant was produced by a copyist, the fact that this variant is part of at least one variant profile suggests that it was transferred to these reliefs from an exemplar.
- g) -*ia* instead of -*a* for the First Person Singular Pronominal Suffix
- (1) Line 7
 - (a) Manuscripts Which Contain the Variant: D-8, l. 6; F-2, l. 5; F-4, l. 7; F-8, l. 6; G-4, l. 7; G-9, l. 8; G-10, l. 7; G-11, l. 7; G-12, l. 7; G-13, l. 6; G-18, l. 9; G-a-1, l. 13; H-2, l. 8; H-3, l. 8; H-4, l. 9; H-10, l. 9; H-27, l. 9; H-29, l. 9; H-33, l. 9; H-34, l. 9; H-35, l. 12; H-b-1, l. 9; H-b-2, l. 8; I-4, l. 7; L-5, l. 7; L-7, l. 8; L-11, l. 8; N-6, l. 5; N-16, l. 6; P-2, l. 8; P-3, l. 7; S-7, l. 6; S-15, l. 6; S-21, l. 6; S-22, l. 6; S-26, l. 17; S-d-2, l. 6; T-5, l. 8; T-6, l. 6; Y-10, l. 9; Y-11, l. 10; Y-39, l. 11; Y-45, l. 10; Y-55, l. 12; Y-60, l. 8; Z-2, l. 9; Z-3, l. 9; Z-a-1, l. 11; WFL-2, l. 6; WFL-5, l. 11; E-c-2 i 27; B-b, l. 19; AO 19856, l. 8; BM 139999, l. 10; O.274, l. 8; O.277, l. 9; Emory, l. 12; LBAF, l. 6; M-niche, l. 10
 - (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-8, C-10, D-5, E-3, E-5,

- F-15, F-16, F-17, G-20, G-d-2, H-12, I-7, I-16, I-17, I-18, I-24, I-26, I-27, L-20, L-33, L-36, S-1, S-3, S-8, Y-46, Y-47, Z-8, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 2, Ash L. 109.1, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (c) Manuscripts Which Conclude before This Point: G-a, BM 139983
 - (d) Other
 - i) L-35 omits this suffix
 - ii) no variant for this segment is listed for I-3 in Layard, Ms A
- (2) Line 15, First Instance
- (a) Manuscripts Which Contain the Variant: E-5, l. 17; F-3, l. 14; G-3, l. 15; G-15, l. 13; G-31, l. 14; G-d-2, l. 13; H-14, l. 18; H-30, l. 19; H-31, l. 19; H-b-1, l. 18; I-1, l. 15; I-7, l. 15; I-12, l. 15; I-13, l. 14; I-25, l. 14; I-30, l. 14; L-1-2, l. 17; N-17, l. 13; S-2, l. 14; S-6, l. 13; S-11, l. 12; S-13, l. 15; S-20, l. 12; S-c-4, l. 14; T-2, l. 14; T-8, l. 13; Y-10, l. 19; Y-11, l. 20; Y-39, l. 21; Y-45, l. 22; Y-55, l. 24; Y-60, l. 18; Z-b-2, l. 14; O.274, l. 18; O.277, l. 21; HMA, l. 16; Lyon 531, l. 15; M-niche, l. 21
 - (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, C-b-2, D-2, D-5, E-3, F-15, F-16, G-20, H-12, H-23, H-b-2, I-16, I-18, I-24, I-26, I-27, S-1, S-15, Y-46, Y-47, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (c) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, S-12, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
 - (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (3) Comments: This is an extremely common variant in the Standard Inscription. IA is more complex than A and therefore requires more physical effort to write, as well as more space. Both signs are equally valid ways of writing the 1cs suffix,⁷⁷⁶ and would have been well-known to the scribes.

⁷⁷⁶GAG §42j; Hämeen-Anttila 2000, §3.1.3.

While some variant profiles include this variant, it is all but certain that this variant was also produced in some cases idiosyncratically by copyists.

- h) KUR{.KUR} *Na-i-ri*, Line 7
- (1) Manuscripts Which Contain the Variant: Y-10, l. 9; Y-45, l. 10; Y-46, l. 10; Y-60, l. 8; O.277, l. 9; M-niche, l. 10
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-4, C-8, C-10, D-5, E-3, F-1, F-2, F-15, G-20, G-31, H-12, H-b-2, H-d-2, I-7, I-16, I-17, I-18, I-24, I-26, I-27, L-5, L-18, L-20, L-33, N-6, S-1, S-3, Y-47, Z-3, Z-8, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: G-a, BM 139983
 - (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (5) Comments: This could be a simple case of haplography, and could have been committed at any stage of transmission. On the other hand, it is worth observing that Nairi was composed of several lands, and the majority text is therefore more correct geographically and politically. It is possible that a scribe ignorant of this “corrected” the text so that Nairi had a single KUR sign preceding it. However, the fact that this variant is part of at least one variant profile suggests that it was transferred to the reliefs in at least two cases.
- i) ^{id}IDIGNA instead of ^{id}HAL.HAL for *Idiqlat*, Line 8
- (1) Manuscripts Which Contain the Variant: B-5, l. 6; Y-11, l. 11; Y-46, l. 11; Y-55, l. 14; Aleppo 2, l. 8; Ash L. 109.1, O.274, l. 10; O.277, l. 11; M-niche, l. 11
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-8, C-10, D-5, E-3, F-15, H-12, H-b-2, H-d-2, I-7, I-16, I-17, I-24, I-26, I-27, L-6, L-20, L-33, S-1, S-4, S-b-1, Y-47, Z-8, WFL-13, WFL-14, 2010,6022.19, BM 139999, Detroit 50.32, Emory, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: Z-2, Z-6, G-a, BM 139983
 - (4) Comments: Both of these orthographies are correct, common, and presumably were well-known to the scribes. IDIGNA (𐎠𐎢𐎡𐎠𐎧𐎺𐎠) is more complex and thus would have required more effort and space to write than HAL.HAL

(↗↘). While it is possible that this variant was produced by a copyist, it occurs as part of at least one variant profile, and thus was likely transferred from an exemplar.

- j) EN for *a-di*
- (1) Line 8, First Instance
 - (a) Manuscripts Which Contain the Variant: I-30, l. 8; AO 19856, l. 9; O.277, l. 11; LBAF, l. 7; Lyon 531, l. 7; M-niche, l. 11
 - (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-4, C-8, C-10, D-5, E-3, F-15, G-20, H-12, H-b-2, H-d-2, I-7, I-12, I-16, I-17, I-24, I-26, I-27, L-6, L-33, S-1, S-4, S-b-2, Y-47, Z-8, WFL-5, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (c) Manuscripts Which Conclude before This Point: Z-2, Z-6, G-a, BM 139983
 - (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (2) Line 8, Second Instance
 - (a) Manuscripts Which Contain the Variant: I-7, l. 8; I-12, l. 8; I-13, l. 8; I-25, l. 8; I-30, l. 8; AO 19856, l. 9; O.277, l. 11; LA 71.73.1b, l. 9; M-niche, l. 12
 - (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-8, C-10, D-5, E-3, F-1, F-2, F-15, G-11, G-20, H-10, H-12, I-16, I-18, I-24, I-26, I-27, L-5, L-6, L-34, N-6, S-6, S-c-4, Y-47, Y-60, Z-8, WFL-1, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (c) Manuscripts Which Conclude before This Point: S-26, Z-2, Z-6, G-a, BM 139983
 - (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (3) Line 9, First Instance
 - (a) Manuscripts Which Contain the Variant: H-3, l. 11; I-7, l. 9; I-12, l. 9; I-13, l. 8; I-25, l. 8; I-30, l. 8; AO 19856, l. 10; Ash L. 109.1, ll. 2; O.274, l. 11; O.277, l. 12; LBAF, l. 8; Lyon 531, l. 8; 2.A(a).SVII, l. 1; M-niche, l. 12

- (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-10, C-11, D-5, E-3, F-15, G-d-2, H-10, H-b-2, I-16, I-18, I-24, I-26, I-27, L-6, S-1, S-4, S-15, S-b-1, Y-47, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Emory, HMA, LA 71.73.1b, NCMI 4, SF 3972, Vatican 15026
- (c) Manuscripts Which Conclude before This Point: G-27, S-26, Z-2, Z-6, G-a, BM 139983
- (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (4) Line 9, Second Instance
 - (a) Manuscripts Which Contain the Variant: I-12, l. 9; I-13, l. 9; I-25, l. 8; I-30, l. 9; Aleppo 1, l. 10; AO 19856, l. 10; O.274, l. 11; O.277, l. 13; HMA, l. 10; LA 71.73.1b, l. 10; M-niche, l. 13
 - (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-2, D-5, E-3, F-1, F-2, F-15, F-16, G-20, H-12, I-7, I-16, I-24, I-26, I-27, L-6, L-20, L-34, S-3, S-8, Y-46, Y-47, Z-8, Z-9, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (c) Manuscripts Which Conclude before This Point: G-27, S-26, Z-2, Z-6, G-a, BM 139983
 - (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (5) Line 10, First Instance
 - (a) Manuscripts Which Contain the Variant: I-7, l. 9; I-30, l. 9; AO 19856, l. 10; Ash L. 109.1, l. 3; O.274, l. 12; O.277, l. 13; LBAF, l. 9; Lyon 531, l. 9; M-niche, l. 13
 - (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-4, C-6, C-8, C-10, C-11, D-5, E-3, F-15, H-b-2, H-d-2, I-16, I-24, I-26, I-27, L-5, L-11, L-33, N-6, S-6, S-15, Y-47, Z-8, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (c) Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-2, Z-6, G-a, BM 139983

- (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (6) Line 11
- (a) Manuscripts Which Contain the Variant: L-5, l. 11; AO 19856, l. 12; O.277, l. 15; HMA, l. 12; LBAF, l. 11; M-niche, l. 15
- (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, C-6, C-8, C-10, E-3, F-2, F-15, G-11, G-20, H-27, H-d-2, I-16, I-18, I-24, I-26, I-27, L-6, L-20, L-34, N-8, S-1, Y-47, Z-8, Z-9, Z-b-2, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, Detroit 50.32, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (c) Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (7) Line 14
- (a) Manuscripts Which Contain the Variant: H-3, l. 19; I-7, l. 14; I-13, l. 14; I-25, l. 13; I-30, l. 13; Aleppo 2, l. 14; AO 19856, l. 15; Ash L. 109.1, l. 9; O.277, l. 20; Lyon 531, l. 14; M-niche, l. 20
- (b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-4, C-6, C-8, C-10, D-5, E-3, F-15, H-12, H-30, H-d-2, I-12, I-16, I-24, I-26, I-27, L-20, L-34, S-8, Y-11, Y-46, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, BM 139999, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (c) Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- (d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (8) Comments: EN (𐤍𐤍) is only slightly simpler to write than *a-di* (𐤀𐤃𐤓). Both orthographies would have been well-known to the scribes, and could easily have been produced at any stage of transmission. Aside from its appearance in H-3 and L-5, this variant only occurs in I Recension manuscripts. Since H-3 and L-5 do not share a variant profile with the I Recension manuscripts, it is likely that it is an idiosyncratic variant in these manuscripts, i.e., that the

copyist(s) of H-3 and L-5 intentionally or unintentionally changed the syllabic orthography of this preposition to a logographic orthography.

- k) GÌR.2-šú for GÌR.2.MEŠ-šú, Line 8
- (1) Manuscripts Which Contain the Variant: B-1, l. 9; B-30, l. 7; C-3, l. 11; C-4, l. 10; G-2, l. 9; G-4, l. 8; G-7, l. 9; G-8, l. 8; G-16, l. 7; G-18, l. 11; G-27, l. 20; G-31, l. 9; G-d-1, l. 8; H-1, l. 10; H-2, l. 10; H-3, l. 11; H-4, l. 10; H-6, l. 17; H-9, l. 8; H-14, l. 10; H-27, l. 11; H-29, l. 11; H-30, l. 9; H-34, l. 12; H-b-1, l. 11; H-b-2, l. 10; H-d-2, l. 11; I-1, l. 8; I-7, l. 8; I-17, l. 1; I-30, l. 8; L-6, l. 10; L-7, l. 10; L-10, l. 11; L-20, l. 11; L-34, l. 10; L-35, l. 12; N-8, l. 8; N-17, l. 7; P-2, l. 10; S-1, l. 8; S-2, l. 8; S-4, l. 9; S-8, l. 8; S-13, l. 9; S-20, l. 7; S-c-4, l. 8; T-8, l. 8; Z-3, l. 12; Z-a-1, l. 14; Aleppo 1, l. 9; AO 19856, l. 9; O.277, l. 12; Emory, l. 15; LA 71.73.1b, l. 9; LBAF, l. 8; M-niche, l. 12
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-8, C-10, E-3, F-2, F-15, H-10, H-12, H-23, I-16, I-18, I-24, I-26, I-27, L-5, L-11, L-18, N-6, N-12, S-6, S-15, T-7, Y-47, Y-60, Z-8, WFL-13, WFL-14, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: S-26, Z-2, Z-6, G-a, BM 139983
 - (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (5) Comments: Both of these are correct orthographies,⁷⁷⁷ and presumably would have been known as such to the scribes. Thus, this variant could have been produced at any stage in the transmission of the Standard Inscription. Thus, it is likely that it was produced both idiosyncratically and as part of variant profiles.
- l) Orthographies of KUR.NI-RIB, Line 11
- (1) NI-RIB
 - (a) Manuscripts Which Contain the Variant: B-1, l. 12; B-30, l. 9; C-3, l. 14; C-4, l. 13; O.277, l. 15; M-niche, l. 15
 - (2) KUR.NI-RI-BE
 - (a) Manuscripts Which Contain the Variant: D-8, l. 9; F-4, l. 10; I-12, l. 10; I-13, l. 10; Y-11, l. 15; Y-46, l. 15; E-c-2 ii 6; Aleppo 1, l. 12

⁷⁷⁷See CAD Š/2 s.v. *šēpu*.

- (3) KUR.NI-RI-BI
 - (a) Manuscripts Which Contain the Variant: I-7, l. 11; I-25, l. 10; I-30, l. 10; Y-10, l. 14; Y-39, l. 15; Y-45, l. 16; Y-55, l. 18; Lyon 531, l. 10
 - (4) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-15, F-17, G-20, I-16, I-18, I-24, I-26, I-27, L-5, L-20, L-34, N-16, S-1, S-4, S-15, Y-47, Y-60, Z-8, Z-10, Z-b-2, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (5) Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - (6) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (7) Comments: See Appendix 2 §XXXIII for detailed comments on this variant.
- m) ŠU instead of ŠÚ for the Syllable /šu/, Line 12, First Instance
- (1) Manuscripts Which Contain the Variant: Y-10, l. 15; Y-45, l. 17; Y-55, l. 20; Aleppo 2, l. 12; O.274, l. 14; O.277, l. 16; M-niche, l. 16
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-6, F-15, G-7, G-9, G-20, G-d-2, H-33, I-7, I-16, I-24, I-26, I-27, L-5, L-20, L-34, N-8, S-8, S-15, Y-47, Y-60, Z-8, WFL-13, WFL-14, S-a, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: B-32, G-27, G-a-1, G-c-4, S-26, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (5) Comments: In the manuscripts of the Standard Inscription, while ŠU and ŠÚ appear to be interchangeable within a word, ŠU is preferred at the beginning of the word, while ŠÚ is preferred at the end and in pronominal suffixes. Thus, this use of ŠU at the end of a word (*ú-pu-šu*) is unusual. ŠU (𐎶) is more complex and larger than ŠÚ (𐎵), and hence would require more effort, time, and space to write. Both signs are extremely common and would have been

well-known to scribes. The fact that this variant occurs as part of at least one variant profile suggests that it was transferred from an exemplar to these manuscripts.

- n) *ta-na-da-te* for *ta-na-da-a-te*, Line 13
- (1) Manuscripts Which Contain the Variant: F-1, l. 13; F-3, l. 12; F-4, l. 12; F-14c, l. 11; G-3, l. 14; G-4, l. 13; G-6, l. 14; G-8, l. 13; G-14, l. 11; G-15, l. 11; G-29, l. 14; G-30, l. 12; G-c-2, l. 19; G-d-2, l. 11; H-31, l. 18; H-33, l. 16; L-1-2, l. 15; L-8, l. 16; L-18, l. 16; L-33, l. 16; N-19, l. 13; S-11, l. 11; S-12, l. 17; S-17, l. 12; S-d-1, l. 11; T-2, l. 12; O.277, l. 19; M-niche, l. 19
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, C-13, D-5, E-3, F-2, F-15, G-31, H-5, H-32, H-b-2, I-16, I-24, I-26, I-27, L-6, S-6, S-a-1, Y-47, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - (4) Other
 - (a) Note that G-29 has both the plene and the defective orthographies, one in the initial instance of the term and the other in the dittography.
 - (b) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (5) Comments: This variant involves the defective spelling of a common term. Such a change could have occurred at any stage of transmission. While this variant may have been transferred from one or more exemplars to some manuscripts, it is likely that it was produced in spite of the exemplar in some cases.
- o) *i-na* for *ina*, Line 17, Second Instance
- (1) Manuscripts Which Contain the Variant: Aleppo 2, l. 17; Ash L. 109.1, l. 12; O.274, l. 21; O.277, l. 25; HMA, l. 19; LBAF, l. 20; M-niche, l. 26
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-15, H-b-2, I-7, I-16, I-18, I-24, I-26, I-27, L-5, L-6, S-6, S-8, S-15, Y-11, Y-47, Y-55, Z-8, WFL-1, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, BM 139999, Detroit 50.32, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

- (3) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
 - (4) Other
 - (a) N-8 omits this preposition
 - (b) no variant for this segment is listed for I-3 or I-4
 - (5) Comments: This orthography (𐎶𐎶𐎶𐎶) is significantly more complicated to write than *ina* (𐎶), and would presumably have required more effort. Although both forms are common, and hence would presumably have been known to the scribes, it is worth noting Hämeen-Anttila's observation that the preposition *ina* is usually written with AŠ, rather than *i-na* ("The writing *i-na* is relatively rare . . .") in the Neo-Assyrian orthography of Hämeen-Anttila's corpus, the Neo-Assyrian letters.⁷⁷⁸ Such a trend may account for the relative scarcity of the orthography *i-na*, in comparison to the variant *a-na* for *ana* in the Standard Inscription, which are in free variation in the Neo-Assyrian letter corpus, according to Hämeen-Anttila.⁷⁷⁹ These examples of *i-na* are part of one or more variant profiles, suggesting that they were transferred from one or more exemplars.
- p) ^{giš}EREN-*na* for ^{giš}*e-re-ni*, Line 18
- (1) Manuscripts Which Contain the Variant: Aleppo 2, l. 17; AO 19856, l. 17; O.274, l. 22; O.277, l. 25; LBAF, l. 21; M-niche, l. 26; NCMI 4, l. 3
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, G-d-1, H-12, H-d-2, I-7, I-16, I-24, I-26, I-27, L-5, L-6, L-18, L-33, S-1, Z-8, Z-9, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
 - (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (5) Comments: This variant involves not only a logographic orthography in place of a syllabic orthography (𐎶𐎶𐎶𐎶𐎶𐎶𐎶𐎶) to

⁷⁷⁸Hämeen-Anttila 2000, p. 69; cf. GAG §114c.

⁷⁷⁹Hämeen-Anttila 2000, §3.8.1; cf. GAG §114d.

𐤁𐤓𐤕𐤢𐤓𐤕), but also, apparently, a change of case, from genitive to accusative. While both the logographic and the syllabic orthographies are correct, and presumably well-known to the scribes, the noun should be in the genitive here, since cedar as the material out of which something is made is indicated as NOUN (*ša*) *erēni*.⁷⁸⁰ While É.GAL should be in the accusative case here, *erēnu* is a noun, not an adjective, so it should not take the accusative case. This grammatical error is absent, along with the syllabic orthography, in the majority of manuscripts. Since this variant is part of at least one variant profile, it was likely transmitted from an exemplar to the manuscripts containing that variant profile.

- q) ^{giš}*bu-uṭ-ni* ^{giš}*tar-pi-ṣi* for ^{giš}*bu-uṭ-ni u* ^{giš}*tar-pi-ṣi*, Line 18
- (1) Manuscripts Which Contain the Variant: I-4; I-7, l. 18; I-12, l. 18; I-13, l. 18; I-25, l. 18; I-30, l. 18; N-17, ll. 16-17; Ash L. 109.1, l. 13; O.274, l. 22; O.277, l. 26; HMA, l. 20; LBAF, l. 22; M-niche, l. 27
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-15, G-9, H-12, H-27, H-b-2, I-16, I-18, I-24, I-26, I-27, L-6, L-18, L-34, N-8, N-12, S-3, Y-45, Y-46, Y-47, Y-55, Z-8, Z-9, WFL-1, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
 - (4) Other: no variant for this segment is listed for I-3 in Layard, Ms A
 - (5) Comments: On the one hand, this omission could be a simple scribal error, an omission of an easily overlooked *Winkelhaken*. On the other hand, since all but one of the manuscripts which contain this variant also share numerous other variants, it is likely that, at least in these cases, the variant was transferred from one or more exemplars. N-17 is likely an exception, since the omission occurs at a line boundary, and N-17 does not share a variant profile with the other manuscripts bearing this variant. All other manuscripts are I Recension manuscripts, and the only I Recension manuscript which does not contain this variant is AO

⁷⁸⁰Cf. the examples cited in CAD E s.v. *erēnu* A mng. b-1'.

19856, which includes the conjunction. One wonders if this conjunction was absent in the common ancestor text of the I Recension, and was added by the copyist of AO 19856.

- r) *da-ra-te* for *da-ra-a-te*, Line 19
- (1) Manuscripts Which Contain the Variant: F-3, l. 16; G-2, l. 19; G-4, l. 18; G-7, l. 18; G-8, l. 18; G-9, l. 20; G-10, l. 17; G-11, l. 19; G-12, l. 18; G-13, l. 18; G-16, l. 16; G-20, l. 18; G-29, l. 19; G-d-1, l. 18; H-1, l. 23; H-2, l. 23; H-9, l. 22; H-27, l. 24; H-34, l. 26; H-b-2, l. 22; I-17, l. 11; I-18, l. 12; L-1-2, l. 22; L-8, l. 22; L-17, l. 22; L-20, l. 23; L-34, l. 23; L-35, l. 23; L-36, l. 24; N-6, l. 18; N-8, l. 19; N-12, l. 18; N-16, l. 17; P-3, l. 18; P-4, l. 18; S-6, l. 16; S-7, l. 16; S-21, l. 16; S-c-4, l. 17; Aleppo 2, l. 18; O.277, l. 26; M-niche, l. 28
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-26, B-28, C-6, C-8, C-10, D-5, E-3, F-15, H-6, H-10, H-35, H-d-2, I-7, I-16, I-24, I-26, I-27, L-5, L-18, S-15, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, O.274, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Y-55, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LA 71.73.3a or b
 - (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (5) Comments: This variant involves the defective spelling of a common term, but this orthography could have been produced intentionally or through accidental omission. Such a change could have occurred at any stage of transmission. While this variant may have been transferred from one or more exemplars to some manuscripts, it is likely that it was produced in spite of the exemplar in some cases.
- s) *si-kàt* for *si-kát*, Line 20
- (1) Manuscripts Which Contain the Variant: AO 19856, l. 20; Ash L. 109.1, l. 14; O.274, l. 24; O.277, l. 27; M-niche, l. 29
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-24, B-26, B-28, C-6, C-8, C-10, E-3, F-1, F-15, H-4, H-10, H-12, H-b-2, H-d-2, I-16, I-24, I-25, I-26, I-27,

- L-6, L-20, N-17, S-6, S-15, Y-46, Y-60, Z-8, Z-9, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-13, S-26, T-5, Y-39, Y-55, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
- (4) Other
- (a) H-34 omits this segment
- (b) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- (5) Comments: von Soden & Röllig 1991, Nr. 37, state that their signs Nr. 37 (KÁD, 𐎲𐎠𐎤), 38 (KÀD, 𐎲𐎠𐎤𐎠), and 40 (KÍD, 𐎲𐎠𐎤𐎠𐎠), “sind vielleicht nur graph. Varianten eines Zeichens.” They do note, however, that the KÀD sign is only used in Middle and Neo-Assyrian orthographies. For our purposes, it is worth observing that KÀD has more wedges and is generally larger and would take more effort and time to write than KÁD. In addition, KÀD could be produced from KÁD by simply adding two more ŠÚ signs. On the other hand, it is possible that a more complex sign, such as KÀD, was considered to be a more learned paleography/orthography. Regardless of how this variant was produced, it is noteworthy that the variant is part of at least one variant profile, indicating that it was transmitted to those manuscripts from an exemplar.

D. The Remainder of the Manuscripts of the I Recension



1. Û instead of U for the conjunction *u*

a) Line 1, First Instance

- (1) Manuscripts Which Contain the Variant: B-5, l. 1; B-17, l. 1; B-20, l. 1; Y-11, l. 1; Y-46, l. 1; Y-55, l. 1; O.274, l. 1; O.277, l. 1; M-niche, l. 1
- (2) Manuscripts Which Are Broken at This Point: B-15, B-23, B-28, C-8, C-13, D-5, F-2, F-15, F-17, G-7, G-e-2, H-23, H-32, H-b-2, I-4, I-17, I-18, I-24, I-29, N-6, S-1, S-15, Y-39, Y-47, Z-b-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Emory, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Other: no variant for this segment is listed for I-4 in Layard, Ms A

b) Line 8

- (1) Manuscripts Which Contain the Variant: Ash L. 109.1, l. 2; O.274, l. 10
 - (2) Manuscripts Which Are Broken at This Point: B-1, B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-4, C-8, C-10, D-5, E-3, F-15, F-16, G-20, H-1, H-12, H-27, H-b-2, I-7, I-16, I-17, I-24, I-26, I-27, L-6, L-33, S-1, S-b-2, T-7, Y-47, Z-8, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: S-26, Z-2, Z-6, G-a, BM 139983
 - (4) Other
 - (a) Z-a-1 omits this segment
 - (b) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- c) Line 10
- (1) Manuscripts Which Contain the Variant: I-12, l. 10; I-13, l. 10; I-25, l. 9; O.274, l. 12
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-14c, F-15, G-20, H-12, I-16, I-18, I-24, I-26, I-27, L-6, L-34, S-1, S-b-1, Y-11, Y-46, Y-47, Y-60, Z-9, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, Detroit 50.32, Emory, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-2, Z-6, G-a, BM 139983
 - (4) Other
 - (a) N-13 omits this segment
 - (b) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- d) Comments: Both U and Û are correct orthographies for the conjunction. Û (IGI.DIB) is considerably more complex than U, and thus would have required more effort and space to write. The fact that this variant occurs as part of a variant profile suggests that it was transferred from an exemplar. If the exemplar read U, the copyist would have had to consistently convert the orthography of the conjunction from a more simple form to a more complex form at this point in the text.
2. Orthographies of the Divine Name Ninurta Outside of a Personal Name, Line 1
- a) ^dNIN.UR for ^dMAŠ

- (1) Manuscripts Which Contain the Variant: B-5, l. 1; B-17, l. 1; B-20, l. 1; Z-9, l. 1; O.274, l. 1; O.277, l. 1; M-niche, l. 1
- (2) Manuscripts Which Are Broken at This Point: B-6, B-15, B-16, B-18, B-28, C-8, D-5, F-2, F-15, G-7, G-e-2, H-32, H-b-2, I-17, I-18, N-6, S-1, Y-39, Y-47, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Other
 - (a) I-12, l. 1; I-13, l. 1; I-24, l. 1; I-25, l. 1, have ^dNIN.URTA.
 - (b) I-7 omits this DN
 - (c) no variant for this segment is listed for I-4 in Layard, Ms A
- (4) Comments: This variant probably involves a scribal error (UR for IB) as well as a different way of writing the name of Ninurta (probably attempted ^dNIN.URTA rather than ^dMAŠ). The scribal error could have occurred visually ( and  are similar) or aurally (the URTA [IB] component of the divine name could have been pronounced with emphasis on the first syllable, and the scribe thought he heard UR). The latter is less likely, since the scribe would presumably have been attempting to produce something meaningful, and ^dNIN.UR is not a meaningful sequence, unless we are to assume that this spelling of Ninurta was a locally recognized correct orthography, a notion for which there is no other proof. Even if the error was caused visually, the text still could have been dictated, and the scribe simply wrote down a visually similar sign (UR, rather than IB). The fact that this variant occurs as part of at least one variant profile suggests that it was transferred from at least one exemplar. If the exemplar read ^dMAŠ, the scribe would have had to consistently convert the orthography of the name of Ninurta at this point into an incorrectly spelled, different form. Presumably this would have required more mental effort and attention, so it is difficult to imagine that the scribe consistently made this exact conversion absent-mindedly. If the exemplars read ^dNIN.URTA, the scribe would have had to misread the final sign in the sequence as UR in all of the above cases, which seems unlikely.

b) ^dNIN.URTA for ^dMAŠ

- (1) Manuscripts Which Contain the Variant: I-12, l. 1; I-13, l. 1; I-24, l. 1; I-25, l. 1
- (2) Manuscripts Which Are Broken at This Point: B-6, B-15, B-16, B-18, B-28, C-8, D-5, F-2, F-15, G-7, G-e-2, H-32,

H-b-2, I-17, I-18, N-6, S-1, Y-39, Y-47, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

(3) Other

(a) B-5, l. 1; B-17, l. 1; B-20, l. 1; Z-9, l. 1; M-niche, l. 1; O.274, l. 1; O.277, l. 1 have ^dNIN.UR.

(b) I-7 omits this DN

(c) no variant for this segment is listed for I-4 in Layard, Ms A

(4) Comments: This is a correct spelling of the divine name, but different from the one normally used in these manuscripts. It is a more complex sequence (𒀭𒀭𒀭𒀭𒀭, rather than 𒀭𒀭) and would have required more effort to write. The fact that this spelling is part of at least one variant profile suggests that it was transferred from one or more exemplars. If the exemplar read ^dMAŠ, the scribe would have had to consistently change the spelling at this point in the composition and not in the name of Tukultī-Ninurta II, which occurs later in the first line.

3. GAL for GAL-*e*, Line 1

a) Manuscripts Which Contain the Variant: B-17, l. 1; I-3, l. 1; I-30, l. 1; Y-39, l. 2; Aleppo 2, l. 2; AO 19856, l. 2; O.274, l. 2; O.277, l. 2; LBAF, l. 2; M-niche, l. 2

b) Manuscripts Which Are Broken at This Point: B-3, B-5, B-15, B-20, B-24, B-28, C-4, C-8, D-2, D-5, F-15, F-16, G-3, G-12, G-20, H-6, H-12, H-b-2, I-7, L-5, L-6, L-20, S-3, Z-8, Z-9, WFL-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Ash L. 109.1, Detroit 50.32, Emory, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

c) Other: no variant for this segment is listed for I-4 in Layard, Ms A

d) Comments: This variant occurs in the context of the patronymy of Ashurnasirpal II; in the majority text, this section reads, ^PAš-šur-PAP-A . . . A TUKUL-MAŠ MAN GAL-*e* MAN *dan-ni* MAN ŠÚ, “Ashurnasirpal . . . son of Tukultī-Ninurta, great king, strong king, king of the universe . . .” This variant, which usually occurs with *dannu* in the nominative case, involves an implied grammatical inconsistency, since the noun *šarru* should be in the genitive case.

This inconsistency is not there in the majority of manuscripts. The absence of a phonetic complement indicating case does not necessarily mean that the adjective is in the nominative case, although it is worth noting that the case is disambiguated with a phonetic complement in the majority of manuscripts. The variant involves an omission, and this could in some cases have been simply an accident. The fact that the variant occurs as part of variant profiles

suggests that it was transferred from one or more exemplars, though the possibility of the accidental production of this variant in the course of copying the final form is not out of the question.

4. *la* for *la-a*, Line 2
 - a) Manuscripts Which Contain the Variant: Aleppo 2, l. 3; O.274, l. 3
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-24, B-28, D-5, F-15, G-3, G-20, H-b-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-18, S-15, S-a-1, Y-46, Y-47, Z-8, Z-9, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - d) Comments: This variant simply involves a defective spelling of a long vowel. Both orthographies are correct, and the defective spelling could have been easily produced intentionally. Alternatively, the defective spelling could have been produced by an accidental omission. Such a spelling could easily have been produced at any stage of transmission.
5. *i-šu-ú* for TUKU-ú, Line 2
 - a) Manuscripts Which Contain the Variant: Y-11, l. 4; Y-55, l. 5; O.277, l. 3; HMA, l. 2; M-niche, l. 3
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-24, B-28, D-5, E-5, F-15, G-4, G-20, H-b-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, Y-46, Y-47, Z-8, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - d) Comments: This syllabic orthography (𐎶𐎵𐎶𐎶) is a bit more complex than the logographic orthography (𐎶𐎵𐎶), and hence would have required slightly more effort and space to write. The term and both of these spellings are common, and would presumably have been well-known to the scribes. The fact that this variant occurs as part of at least one variant profile suggests that for these manuscripts it was transferred from an exemplar.
6. *tab-ra-a-te* for *tab-ra-te*, Line 3
 - a) Manuscripts Which Contain the Variant: B-23, l. 2; B-24, l. 3; B-26, l. 4; B-32, l. 4; C-3, l. 3; C-6, l. 3; C-8, l. 3; C-10, l. 3; C-11, l. 3; C-13, l. 3; C-b-2, l. 2; D-7, l. 3; D-8, l. 2; E-3, l. 7; F-2, l. 2; F-4, l. 3; G-2, l. 2; G-3, l. 3; G-4, l. 3; G-6, l. 3; G-14, l. 2; G-30, l. 2; G-31, l. 3; G-a, l. 7; H-4, l. 3; H-27, l. 3; H-30, l. 2; H-d-2, l. 3; I-12, l. 2; I-13, l. 2; I-25, l. 3; I-30, l. 3; L-1-2, l. 3; L-6, l. 3; L-8, l.

- 2; L-11, l. 13; N-19, l. 2; S-26, l. 5; S-d-1, l. 2; T-6, l. 2; WFL-5, l. 4; Y-10, l. 3; Y-11, l. 4; Y-39, l. 4; Y-45, l. 4; Y-46, l. 4; Y-55, l. 5; Y-60, l. 3; Z-2, l. 5; Z-3, l. 3; Z-10, l. 2; Z-a-1, l. 4; E-c-2 i 7; Aleppo 2, l. 3; AO 19856, l. 3; O.277, l. 3; LA 71.73.1b, l. 3; M-niche, l. 3; Vatican 15026, l. 3
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, D-5, E-5, F-1, F-15, G-12, H-5, H-6, H-10, H-12, H-32, I-7, I-17, I-24, I-26, I-27, I-18, N-12, S-3, S-6, Y-47, Z-8, Z-9, Z-b-2, WFL-1, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972
- c) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- d) Comments: If the exemplar read *tab-ra-te*, the scribe would have needed to add the extra vowel sign to indicate the lengthened vowel. This would have required a slightly greater physical effort than omitting the vowel sign, and would have required slightly more room. It probably would not have required great mental effort for the scribe, particularly if the scribe pronounced the word in his mind and/or recognized it. Thus, a scribe could easily have added this simple vowel sign, disambiguating the length of the vowel, but it may have been done quite mechanically. Thus, I suggest that some of these instances of the vowel sign were probably produced idiosyncratically by copyists, i.e., they were added though they were not in the exemplars. On the other hand, some of the manuscripts in which this vowel sign appears share numerous other variants, and, in these instances, the vowel sign may have been transferred from exemplars.
7. *i-šú-ú* for TUKU-ú, Line 3
- a) Manuscripts Which Contain the Variant: I-12, l. 3; I-13, l. 3; I-25, l. 3; Z-9, l. 3; O.274, l. 4
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-4, C-8, C-11, D-5, D-8, F-2, F-14c, F-15, F-17, G-2, G-16, H-12, H-b-2, H-d-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-11, L-33, N-13, S-15, S-22, S-b-1, S-b-2, Y-46, Y-47, WFL-13, WFL-14, 2010,6022.19, Aleppo 2, Ash L. 109.1, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- d) Comments: This syllabic orthography (𐎶𐎵𐎶𐎶) is a bit more complex than the logographic orthography (𐎶𐎵𐎶), and would have required only slightly more effort and space to write. The term and both of these spellings are common, and would presumably have been well-known to the scribes. It is difficult to imagine that the variant was produced unintentionally. The fact that this variant oc-

curs as part of at least one variant profile suggests that it was, at least in this case, transferred from an exemplar.

8. ŠÚ instead of ŠU for the Syllable /šu/, Line 3, Third Instance
 - a) Manuscripts Which Contain the Variant: I-12, l. 3; I-13, l. 3; I-25, l. 3
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-24, C-10, D-5, F-1, F-2, F-15, G-20, H-b-1, H-b-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, N-6, T-6, Y-47, Z-2, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972
 - c) Other
 - (1) O.274 omits this segment
 - (2) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - d) Comments: In the manuscripts of the Standard Inscription, while ŠU and ŠÚ appear to be interchangeable within a word, ŠU is preferred at the beginning of the word, while ŠÚ is preferred at the end and in pronominal suffixes. ŠÚ (𐎧) is less complex and smaller than ŠU (𐎧𐎺), and hence would require less effort, time, and space to write. Both signs are extremely common and would have been well-known to scribes. It is easy to see how a scribe could have inadvertently replaced ŠU with ŠÚ at any stage of transmission. However, the fact that this variant is part of at least one variant profile suggests that it was transmitted from at least one exemplar.
9. *la-a* for *la*, Line 6
 - a) Manuscripts Which Contain the Variant: Z-9, l. 6; Aleppo 2, l. 6; O.274, l. 7
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, B-30, C-8, C-10, D-5, E-3, F-2, F-15, G-20, H-12, H-23, H-d-2, I-7, I-17, I-18, I-24, I-26, I-27, L-6, N-6, S-8, Y-11, Z-2, Z-8, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Ash L. 109.1, Detroit 50.32, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - d) Comments: This variant involves the plene spelling of a long vowel. Both ways of writing the vowel are correct. The addition of the vowel sign to indicate the lengthened vowel would have required more effort and space, but it is impossible to be sure whether or not this variant was intentionally produced.
10. *ana* for *a-na*
 - a) Line 6

- (1) Manuscripts Which Contain the Variant: G-15, l. 5; I-3; I-4; I-30, l. 6; L-18, l. 8; Y-10, l. 7; Y-11, l. 8; Y-55, l. 10; Z-9, l. 6; AO 19856, l. 7; LBAF, l. 6; Lyon 531, l. 5
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-23, D-5, E-3, F-2, F-15, G-20, H-d-2, I-7, I-12, I-13, I-17, I-18, I-24, I-26, I-27, L-6, L-33, N-6, S-1, S-3, S-8, Y-46, Z-2, Z-8, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Other: C-6 has <a>-na
- b) Line 19, Second Instance
- (1) Manuscripts Which Contain the Variant: G-2, l. 19; G-4, l. 18; H-1, l. 23; I-13, l. 18; P-4, l. 17; Y-11, l. 25; Y-45, l. 26
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-15, H-12, H-d-2, I-7, I-16, I-24, I-26, I-27, L-5, L-6, L-33, L-34, L-36, S-1, S-6, S-15, S-b-2, Y-46, Y-47, Y-60, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Y-55, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
 - (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- c) Comments: These orthographies of the preposition *ana* are in free variation in the Neo-Assyrian letter corpus, according to Hämeen-Anttila.⁷⁸¹ Both would have been well-known to the scribes. *ana* (𐎶) is simpler and easier to write than *a-na* (𐎶𐎠𐎺). The former would have required less physical effort and space to write. While the variant is shared among manuscripts which also share other variants, a scribe could easily have made this change at any stage in the process of transmission.
11. *-ia* instead of *-a* for the First Person Singular Pronominal Suffix
- a) Line 6, Third Instance
- (1) Manuscripts Which Contain the Variant: B-5, l. 5; B-23, l. 5; B-24, l. 6; B-26, l. 8; B-32, l. 9; C-3, l. 8; C-6, l. 7; C-13,

⁷⁸¹Hämeen-Anttila 2000, §3.8.1; cf. GAG §114d.

- l. 7; C-b-2, l. 5; D-2, l. 5; D-8, l. 5; F-4, l. 6; F-6, l. 6; F-9, l. 6; F-16, l. 5; G-e-1, l. 6; G-e-2, l. 5; I-4, l. 6; N-13, l. 5; P-4, l. 5; S-26, l. 14; S-a-1, l. 5; S-a-2, l. 5; S-b-1, l. 5; S-b-2, l. 5; T-6, l. 5; T-7, l. 5; Y-11, l. 9; Y-39, l. 9; Y-45, l. 9; Y-55, l. 11; Z-2, l. 7; Z-a-1, l. 10; Z-b-2, l. 6; WFL-1, l. 6; WFL-3, l. 8; WFL-5, l. 10; E-c-2 i 22; Zurich 1913, l. 6
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-8, C-10, C-11, D-5, E-3, E-5, F-1, F-2, F-15, G-31, H-12, H-d-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-33, N-6, S-1, S-3, Y-10, Y-46, Y-47, Y-55, Z-8, WFL-13, WFL-14, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- b) Line 7
- (1) Manuscripts Which Contain the Variant: D-8, l. 6; F-2, l. 5; F-4, l. 7; F-8, l. 6; G-4, l. 7; G-9, l. 8; G-10, l. 7; G-11, l. 7; G-12, l. 7; G-13, l. 6; G-18, l. 9; G-a-1, l. 13; H-2, l. 8; H-3, l. 8; H-4, l. 9; H-10, l. 9; H-27, l. 9; H-29, l. 9; H-33, l. 9; H-34, l. 9; H-35, l. 12; H-b-1, l. 9; H-b-2, l. 8; I-4, l. 7; L-5, l. 7; L-7, l. 8; L-11, l. 8; N-6, l. 5; N-16, l. 6; P-2, l. 8; P-3, l. 7; S-7, l. 6; S-15, l. 6; S-21, l. 6; S-22, l. 6; S-26, l. 17; S-d-2, l. 6; T-5, l. 8; T-6, l. 6; Y-10, l. 9; Y-11, l. 10; Y-39, l. 11; Y-45, l. 10; Y-55, l. 12; Y-60, l. 8; Z-2, l. 9; Z-3, l. 9; Z-a-1, l. 11; WFL-2, l. 6; WFL-5, l. 11; E-c-2 i 27; B-b, l. 19; AO 19856, l. 8; BM 139999, l. 10; O.274, l. 8; O.277, l. 9; Emory, l. 12; LBAF, l. 6; M-niche, l. 10
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-8, C-10, D-5, E-3, E-5, F-15, F-16, F-17, G-20, G-d-2, H-12, I-7, I-16, I-17, I-18, I-24, I-26, I-27, L-20, L-33, L-36, S-1, S-3, S-8, Y-46, Y-47, Z-8, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 2, Ash L. 109.1, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: G-a, BM 139983
- (4) Other
- (a) L-35 omits this suffix
- (b) no variant for this segment is listed for I-3 in Layard, Ms A
- c) Line 15, First Instance
- (1) Manuscripts Which Contain the Variant: E-5, l. 17; F-3, l. 14; G-3, l. 15; G-15, l. 13; G-31, l. 14; G-d-2, l. 13; H-14, l. 18; H-30, l. 19; H-31, l. 19; H-b-1, l. 18; I-1, l. 15; I-7, l. 15; I-12, l. 15; I-13, l. 14; I-25, l. 14; I-30, l. 14; L-1-2, l.

- 17; N-17, l. 13; S-2, l. 14; S-6, l. 13; S-11, l. 12; S-13, l. 15; S-20, l. 12; S-c-4, l. 14; T-2, l. 14; T-8, l. 13; Y-10, l. 19; Y-11, l. 20; Y-39, l. 21; Y-45, l. 22; Y-55, l. 24; Y-60, l. 18; Z-b-2, l. 14; O.274, l. 18; O.277, l. 21; HMA, l. 16; Lyon 531, l. 15; M-niche, l. 21
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, C-b-2, D-2, D-5, E-3, F-15, F-16, G-20, H-12, H-23, H-b-2, I-16, I-18, I-24, I-26, I-27, S-1, S-15, Y-46, Y-47, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, S-12, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- d) Comments: This is an extremely common variant in the Standard Inscription. IA is more complex than A and therefore requires more physical effort to write, as well as more space. Both signs are equally valid ways of writing the 1cs suffix,⁷⁸² and would have been well-known to the scribes. While some variant profiles include this variant, it is all but certain that this variant was also produced in some cases idiosyncratically by copyists.
12. ÉRIN.ĦI.A.MEŠ-*at* for ÉRIN.ĦI.A.MEŠ, Line 6
- a) Manuscripts Which Contain the Variant: B-26, l. 9; C-6, l. 7; C-b-2, l. 5; O.274, l. 8; O.277, l. 8; M-niche, l. 8
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-4, C-8, C-10, D-5, E-3, F-2, F-14c, F-15, G-2, H-2, H-12, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-20, L-33, N-8, S-1, S-6, S-15, S-c-4, Y-47, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Emory, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: G-a
- d) Other
- (1) Z-a-1 omits the final sign or signs of this sequence: ÉRIN.ĦI.A{.MEŠ}.
- (2) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A

⁷⁸²GAG §42j; Hämeen-Anttila 2000, §3.1.3.

- e) Comments: Both of these orthographies are correct. The logogram with phonetic complement would require more effort and space to write than the logogram alone. While it is possible that this variant was produced by a copyist, the fact that this variant is part of at least one variant profile suggests that it was transferred to these reliefs from an exemplar.
13. Orthographies of KUR.NI-RIB
- a) Line 7
- (1) NI-RIB
 - (a) Manuscripts Which Contain the Variant: B-1, l. 8; B-30, l. 6; C-3, l. 10; C-4, l. 9; S-a, l. 29
 - (2) KUR.NI-IR-BE
 - (a) Manuscripts Which Contain the Variant: G-27, l. 16; I-12, l. 7; I-13, l. 7; N-17, l. 6; S-2, l. 7; S-13, l. 7; S-20, l. 6; S-c-4, l. 7; T-8, l. 7; Z-6, l. 15
 - (3) KUR.NI-IR-BI
 - (a) Manuscripts Which Contain the Variant: I-25, l. 7; Y-39, l. 11; O.274, l. 9
 - (4) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, C-10, E-3, F-2, F-15, G-11, H-30, H-b-2, I-16, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-34, N-6, S-1, S-6, S-15, Y-47, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (5) Manuscripts Which Conclude before This Point: G-a, BM 139983
 - (6) Other
 - (a) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - (b) N-16, l. 6, omits the final syllable: KUR.NI.RI{.BE/BI}
- b) Line 9, First Instance
- (1) KUR.NI-RI-BE
 - (a) Manuscripts Which Contain the Variant: O.274, l. 11
 - (2) KUR.NI-RIB
 - (a) Manuscripts Which Contain the Variant: I-3; I-4; I-7, l. 9; I-12, l. 9; I-13, l. 8; I-25, l. 8; I-30, l. 8; M-niche, l. 12; AO 19856, l. 10; Ash L. 109.1, l. 2; O.277, l. 12; LBAF, l. 8; Lyon 531, l. 8; 2.A(a).SVII, l. 1; SF 3972, l. 2
 - (3) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19,

- B-20, B-24, B-28, C-6, C-10, C-11, D-5, E-3, F-15, H-10, I-16, I-18, I-24, I-26, I-27, S-1, S-b-1, Y-47, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, HMA, LA 71.73.1b, NCMI 4, Vatican 15026
- (4) Manuscripts Which Conclude before This Point: G-27, S-26, Z-2, Z-6, G-a, BM 139983
- (5) Comments: The variant in O.274 is idiosyncratic, and I suggest that the master copy of the I Recension contained the reading KUR.NI-RIB, and the copyist of O.274 produced this variant, possibly intentionally.
- c) Line 9, Second Instance
- (1) NI-RIB
- (a) Manuscripts Which Contain the Variant: B-1, l. 10; B-30, l. 8; C-3, l. 12; C-4, l. 11; H-3, l. 11; Y-39, l. 13
- (2) KUR.NI-RI-BE
- (a) Manuscripts Which Contain the Variant: G-2, l. 10; G-8, l. 9; H-1, l. 11; H-6, l. 18; H-14, l. 11; H-23, l. 16; I-1, l. 9; L-10, l. 12; N-12, l. 9; S-4, l. 9; S-8, l. 8; O.274, l. 11
- (3) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-15, G-11, G-20, G-31, H-12, I-16, I-24, I-26, I-27, L-6, L-34, N-8, S-1, S-22, S-b-2, Y-47, Z-8, Z-9, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, Detroit 50.32, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (4) Manuscripts Which Conclude before This Point: G-27, S-26, Z-2, Z-6, G-a, BM 139983
- (5) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- d) Line 11
- (1) NI-RIB
- (a) Manuscripts Which Contain the Variant: B-1, l. 12; B-30, l. 9; C-3, l. 14; C-4, l. 13; O.277, l. 15; M-niche, l. 15
- (2) KUR.NI-RI-BE
- (a) Manuscripts Which Contain the Variant: D-8, l. 9; F-4, l. 10; I-12, l. 10; I-13, l. 10; Y-11, l. 15; Y-46, l. 15; E-c-2 ii 6; Aleppo 1, l. 12
- (3) KUR.NI-RI-BI
- (a) Manuscripts Which Contain the Variant: I-7, l. 11; I-25, l. 10; I-30, l. 10; Y-10, l. 14; Y-39, l. 15; Y-45, l. 16; Y-55, l. 18; Lyon 531, l. 10

- (4) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-15, F-17, G-20, I-16, I-18, I-24, I-26, I-27, L-5, L-20, L-34, N-16, S-1, S-4, S-15, Y-47, Y-60, Z-8, Z-10, Z-b-2, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (5) Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - (6) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - e) Comments: See Appendix 2 §XXXIII for detailed comments on this variant.
14. ^{id}IDIGNA instead of ^{id}HAL.ḤAL for *Idiqlat*, Line 8
- a) Manuscripts Which Contain the Variant: B-5, l. 6; Y-11, l. 11; Y-46, l. 11; Y-55, l. 14; Aleppo 2, l. 8; Ash L. 109.1, O.274, l. 10; O.277, l. 11; M-niche, l. 11
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-8, C-10, D-5, E-3, F-15, H-12, H-b-2, H-d-2, I-7, I-16, I-17, I-24, I-26, I-27, L-6, L-20, L-33, S-1, S-4, S-b-1, Y-47, Z-8, WFL-13, WFL-14, 2010,6022.19, BM 139999, Detroit 50.32, Emory, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: Z-2, Z-6, G-a, BM 139983
 - d) Comments: Both of these orthographies are correct, common, and presumably were well-known to the scribes. IDIGNA (𐤇𐤁𐤍𐤎𐤁) is more complex and thus would have required more effort and space to write than ḤAL.ḤAL (𐤇𐤁𐤍𐤁). While it is possible that this variant was produced by a copyist, it occurs as part of at least one variant profile, and thus was likely transferred from an exemplar.
15. EN for *a-di*
- a) Line 8, First Instance
 - (1) Manuscripts Which Contain the Variant: I-30, l. 8; AO 19856, l. 9; O.277, l. 11; LBAF, l. 7; Lyon 531, l. 7; M-niche, l. 11
 - (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-4, C-8, C-10, D-5, E-3, F-15, G-20, H-12, H-b-2, H-d-2, I-7, I-12, I-16, I-17, I-24, I-26, I-27, L-6, L-33, S-1, S-4, S-b-2, Y-47, Z-8, WFL-5, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM

- 139999, Detroit 50.32, Emory, HMA, LA 71.73.1b,
2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: Z-2, Z-6,
G-a, BM 139983
- (4) Other: no variant for this segment is listed for I-3 or I-4 in
Layard, Ms A
- b) Line 8, Second Instance
- (1) Manuscripts Which Contain the Variant: I-7, l. 8; I-12, l. 8;
I-13, l. 8; I-25, l. 8; I-30, l. 8; AO 19856, l. 9; O.277, l. 11;
LA 71.73.1b, l. 9; M-niche, l. 12
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4,
B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18,
B-19, B-20, B-28, C-8, C-10, D-5, E-3, F-1, F-2, F-15,
G-11, G-20, H-10, H-12, I-16, I-18, I-24, I-26, I-27, L-5,
L-6, L-34, N-6, S-6, S-c-4, Y-47, Y-60, Z-8, WFL-1,
WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash
L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, LBAF,
Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: S-26, Z-2,
Z-6, G-a, BM 139983
- (4) Other: no variant for this segment is listed for I-3 or I-4 in
Layard, Ms A
- c) Line 9, First Instance
- (1) Manuscripts Which Contain the Variant: H-3, l. 11; I-7, l. 9;
I-12, l. 9; I-13, l. 8; I-25, l. 8; I-30, l. 8; AO 19856, l. 10;
Ash L. 109.1, ll. 2; O.274, l. 11; O.277, l. 12; LBAF, l. 8;
Lyon 531, l. 8; 2.A(a).SVII, l. 1; M-niche, l. 12
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4,
B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18,
B-19, B-20, B-24, B-28, C-6, C-10, C-11, D-5, E-3, F-15,
G-d-2, H-10, H-b-2, I-16, I-18, I-24, I-26, I-27, L-6, S-1,
S-4, S-15, S-b-1, Y-47, WFL-13, WFL-14, 2010,6022.19,
Aleppo 1, Aleppo 2, BM 139999, Emory, HMA, LA
71.73.1b, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: G-27,
S-26, Z-2, Z-6, G-a, BM 139983
- (4) Other: no variant for this segment is listed for I-3 or I-4 in
Layard, Ms A
- d) Line 9, Second Instance
- (1) Manuscripts Which Contain the Variant: I-12, l. 9; I-13, l.
9; I-25, l. 8; I-30, l. 9; Aleppo 1, l. 10; AO 19856, l. 10;
O.274, l. 11; O.277, l. 13; HMA, l. 10; LA 71.73.1b, l. 10;
M-niche, l. 13
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4,
B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19,
B-20, B-28, C-6, C-8, C-10, D-2, D-5, E-3, F-1, F-2, F-15,

- F-16, G-20, H-12, I-7, I-16, I-24, I-26, I-27, L-6, L-20, L-34, S-3, S-8, Y-46, Y-47, Z-8, Z-9, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: G-27, S-26, Z-2, Z-6, G-a, BM 139983
- (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- e) Line 10, First Instance
- (1) Manuscripts Which Contain the Variant: I-7, l. 9; I-30, l. 9; AO 19856, l. 10; Ash L. 109.1, l. 3; O.274, l. 12; O.277, l. 13; LBAF, l. 9; Lyon 531, l. 9; M-niche, l. 13
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-4, C-6, C-8, C-10, C-11, D-5, E-3, F-15, H-b-2, H-d-2, I-16, I-24, I-26, I-27, L-5, L-11, L-33, N-6, S-6, S-15, Y-47, Z-8, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-2, Z-6, G-a, BM 139983
- (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- f) Line 11
- (1) Manuscripts Which Contain the Variant: L-5, l. 11; AO 19856, l. 12; O.277, l. 15; HMA, l. 12; LBAF, l. 11; M-niche, l. 15
- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, C-6, C-8, C-10, E-3, F-2, F-15, G-11, G-20, H-27, H-d-2, I-16, I-18, I-24, I-26, I-27, L-6, L-20, L-34, N-8, S-1, Y-47, Z-8, Z-9, Z-b-2, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, Detroit 50.32, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- (3) Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- g) Line 14
- (1) Manuscripts Which Contain the Variant: H-3, l. 19; I-7, l. 14; I-13, l. 14; I-25, l. 13; I-30, l. 13; Aleppo 2, l. 14; AO 19856, l. 15; Ash L. 109.1, l. 9; O.277, l. 20; Lyon 531, l. 14; M-niche, l. 20

- (2) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-4, C-6, C-8, C-10, D-5, E-3, F-15, H-12, H-30, H-d-2, I-12, I-16, I-24, I-26, I-27, L-20, L-34, S-8, Y-11, Y-46, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, BM 139999, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - (3) Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - (4) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- h) Comments: EN (𐤍𐤍) is only slightly simpler to write than *a-di* (𐤀𐤃𐤍). Both orthographies would have been well-known to the scribes, and could easily have been produced at any stage of transmission. Aside from its appearance in H-3 and L-5, this variant only occurs in I Recension manuscripts. Since H-3 and L-5 do not share a variant profile with the I Recension manuscripts, it is likely that it is an idiosyncratic variant in these manuscripts, i.e., that the copyist(s) of H-3 and L-5 intentionally or unintentionally changed the syllabic orthography of this preposition to a logographic orthography.
16. GÌR.2-šú for GÌR.2.MEŠ-šú, Line 8
- a) Manuscripts Which Contain the Variant: B-1, l. 9; B-30, l. 7; C-3, l. 11; C-4, l. 10; G-2, l. 9; G-4, l. 8; G-7, l. 9; G-8, l. 8; G-16, l. 7; G-18, l. 11; G-27, l. 20; G-31, l. 9; G-d-1, l. 8; H-1, l. 10; H-2, l. 10; H-3, l. 11; H-4, l. 10; H-6, l. 17; H-9, l. 8; H-14, l. 10; H-27, l. 11; H-29, l. 11; H-30, l. 9; H-34, l. 12; H-b-1, l. 11; H-b-2, l. 10; H-d-2, l. 11; I-1, l. 8; I-7, l. 8; I-17, l. 1; I-30, l. 8; L-6, l. 10; L-7, l. 10; L-10, l. 11; L-20, l. 11; L-34, l. 10; L-35, l. 12; N-8, l. 8; N-17, l. 7; P-2, l. 10; S-1, l. 8; S-2, l. 8; S-4, l. 9; S-8, l. 8; S-13, l. 9; S-20, l. 7; S-c-4, l. 8; T-8, l. 8; Z-3, l. 12; Z-a-1, l. 14; Aleppo 1, l. 9; AO 19856, l. 9; O.277, l. 12; Emory, l. 15; LA 71.73.1b, l. 9; LBAF, l. 8; M-niche, l. 12
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-8, C-10, E-3, F-2, F-15, H-10, H-12, H-23, I-16, I-18, I-24, I-26, I-27, L-5, L-11, L-18, N-6, N-12, S-6, S-15, T-7, Y-47, Y-60, Z-8, WFL-13, WFL-14, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: S-26, Z-2, Z-6, G-a, BM 139983
 - d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A

- e) Comments: Both of these are correct orthographies,⁷⁸³ and presumably would have been known as such to the scribes. Thus, this variant could have been produced at any stage in the transmission of the Standard Inscription. Thus, it is likely that it was produced both idiosyncratically and as part of variant profiles.
17. ^{uru}DU₆-šá-^PZa-ab-da-ni for ^{uru}DU₆-šá-Za-ab-da-ni, Line 10
- a) Manuscripts Which Contain the Variant: B-28, l. 9; Y-10, l. 12; Y-11, l. 14; Y-39, l. 14; Y-55, l. 17; O.274, l. 12
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, C-6, C-8, C-10, D-5, E-3, F-2, F-15, G-20, G-d-1, H-27, I-16, I-18, I-24, I-26, I-27, L-6, L-20, L-34, P-3, S-22, S-b-1, Y-46, Y-47, Y-60, Z-9, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, Detroit 50.32, Emory, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
- d) Comments: This variant involves the addition of a *Personenkeil* to the third element of the geographical name *Tīl-ša-Zabdāni*. This orthography is attested in other texts for this geographical name,⁷⁸⁴ but it is very much a minority spelling for the Standard Inscription. This spelling implies that one or more scribes were aware of these spellings of a rather rare geographical name. It is uncertain at what stage this variant would have been introduced.
18. ^{uru}DU₆-šá-Ab-ta-ni for ^{uru}DU₆-šá-Ab-ta-a-ni, Line 10
- a) Manuscripts Which Contain the Variant: B-5, l. 8; D-8, l. 8; F-1, l. 10; F-3, l. 10; F-4, l. 10; G-3, l. 11; G-4, l. 10; G-6, l. 11; G-14, l. 8; G-15, l. 8; G-29, l. 11; G-30, l. 9; G-c-2, l. 14; G-c-4, l. 20; H-4, l. 12; H-5, l. 13; H-27, l. 13; H-31, l. 15; H-32, l. 14; H-d-2, l. 13; I-3; I-4; I-7, l. 10; I-12, l. 10; I-13, l. 10; I-25, l. 9; I-30, l. 9; L-1-2, l. 11; L-8, l. 11; L-11, l. 11; L-18, l. 13; L-33, l. 12; N-19, l. 9; S-11, l. 8; S-12, l. 13; S-17, l. 10; S-d-1, l. 9; T-2, l. 9; WFL-5, l. 16; Y-11, l. 14; Y-46, l. 15; Y-55, l. 17; Z-3, l. 14; Z-a-1, l. 17; E-c-2 i 39; Aleppo 1, l. 11; AO 19856, l. 11; O.274, l. 12; LA 71.73.1b, l. 11
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-6, F-14c, F-15, F-17, G-20, G-d-2, H-12, H-33, I-16, I-18, I-24, I-26, I-27, L-6, L-34, S-1, Y-47, Y-60, Z-9, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

⁷⁸³See CAD Š/2 s.v. *šēpu*.

⁷⁸⁴Brinkman 1968, 188, n. 1153; Parpola 1970, 355.

- c) Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-2, Z-6, G-a, BM 139983
 - d) Other: N-13 omits the latter half of this GN
 - e) Comments: This variant involves the defective spelling of a geographical name. Both orthographies were correct,⁷⁸⁵ and this shortened spelling may have been introduced at any stage in the transmission process. The fact that this variant is part of at least two variant profiles suggests that it was transferred from one or more exemplars in at least some cases, though it is likely idiosyncratically distributed in others.
19. *ú-pu-uš* for *ú-pu-šú*, Line 12
- a) Manuscripts Which Contain the Variant: I-12, l. 11; I-13, l. 11; I-25, l. 11
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-6, F-15, G-7, G-9, G-20, G-d-2, H-33, I-7, I-16, I-24, I-26, I-27, L-5, L-20, L-34, N-8, S-8, S-15, Y-47, Y-60, Z-8, WFL-13, WFL-14, S-a, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: B-32, G-27, G-a-1, G-c-4, S-26, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - e) Comments: The subject of this verb is ^{lu}GAR-*nu-te-ia* from the previous clause. *uppušū* (D, Durative, 3mp, w/Assyrian vowel harmony) is the expected form here; *ú-pu-uš* is nominally a D, Stative, 3ms, and is presumably an error. Visual error is unlikely to have caused this variant. If this is correct, it is difficult to imagine that this was an unintentional variant. Since this variant occurs in two manuscripts which share numerous other variants, it is likely that this variant was transferred from an exemplar to these manuscripts.
20. ŠU instead of ŠÚ for the Syllable /šu/, Line 12, First Instance
- a) Manuscripts Which Contain the Variant: Y-10, l. 15; Y-45, l. 17; Y-55, l. 20; Aleppo 2, l. 12; O.274, l. 14; O.277, l. 16; M-niche, l. 16
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-6, F-15, G-7, G-9, G-20, G-d-2, H-33, I-7, I-16, I-24, I-26, I-27, L-5, L-20, L-34, N-8, S-8, S-15,

⁷⁸⁵Parpola 1970, 355.

- Y-47, Y-60, Z-8, WFL-13, WFL-14, S-a, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: B-32, G-27, G-a-1, G-c-4, S-26, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - e) Comments: In the manuscripts of the Standard Inscription, while ŠU and ŠÚ appear to be interchangeable within a word, ŠU is preferred at the beginning of the word, while ŠÚ is preferred at the end and in pronominal suffixes. Thus, this use of ŠU at the end of a word (*ú-pu-šu*) is unusual. ŠU (𐎶) is more complex and larger than ŠÚ (𐎵), and hence would require more effort, time, and space to write. Both signs are extremely common and would have been well-known to scribes. The fact that this variant occurs as part of at least one variant profile suggests that it was transferred from an exemplar to these manuscripts.
21. *la-di-ru* for *la a-di-ru*, Line 13
- a) Manuscripts Which Contain the Variant: B-5, l. 10; D-7, l. 12; N-6, l. 11; N-8, l. 14; N-12, l. 13; Y-11, l. 18; O.274, l. 16
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-24, B-28, C-4, C-6, C-8, C-10, C-13, D-5, E-3, F-15, G-9, G-20, H-12, H-27, I-16, I-24, I-26, I-27, L-5, L-20, S-1, S-15, Y-46, Z-8, WFL-1, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, LBAF, Lyon 531, NCMI 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - d) Comments: This variant could be interpreted as an intentional Sandhi spelling. On the other hand, it may also have been an unintentional omission of the A sign, because of a perceived Sandhi spelling in the copyist's mind. It is uncertain whether this variant was transmitted from an exemplar or was produced idiosyncratically in any case.
22. ŠU instead of ŠÚ for the Third Person Masculine Singular Pronominal Suffix, Line 13
- a) Manuscripts Which Contains the Variant: O.274, l. 17; Y-39, l. 19
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-4, C-6, C-8, C-10, D-5, E-3, F-1, F-3, F-14c, F-15, G-d-2, H-12, H-30, H-b-2, H-d-2, I-16, I-18, I-24, I-26, I-27, L-20, L-34, N-8, N-12, S-3, S-22, S-b-2, Y-46, Z-8, WFL-13, WFL-14, B-b, S-

- a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- d) Other: I-1, N-16, and N-17 omit this segment
- e) Comments: In the manuscripts of the Standard Inscription, while ŠU and ŠÚ appear to be interchangeable within a word, ŠU is preferred at the beginning of the word, while ŠÚ is preferred at the end and in pronominal suffixes. Thus, the use of ŠU in a pronominal suffix is unusual. ŠU (𐎧𐎢) is more complex and larger than ŠÚ (𐎧), and hence would require more effort, time, and space to write. Both signs are extremely common and would have been well-known to scribes. The use of ŠU here is rather randomly distributed; the manuscripts which use it do not share a variant profile. Thus, it is likely that this was a random substitution perpetrated by one or more scribes copying these reliefs.
23. *u* {A.}AB.BA.MEŠ, Line 14
- a) Manuscripts Which Contain the Variant: I-3; I-4; I-7, l. 14; I-25, l. 13; I-30, l. 13; LA 71.73.1b, l. 15
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, C-b-2, D-5, E-3, F-15, F-16, G-20, H-12, H-23, H-27, H-33, H-d-2, I-16, I-18, I-24, I-26, I-27, L-33, N-16, S-3, S-15, S-b-1, Y-46, Z-8, WFL-1, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- d) Comments: This is clearly an error, since the correct orthography is A.AB.BA.MEŠ. This variant is shared between the A Sub-Group manuscripts and I-25. The variant profile of I-25 overlaps that of the A Sub-Group, but contains several deviations, suggesting that I-25 was copied from a different exemplar.
24. A.AB.BA.MEŠ {šá} *ina*, Line 14
- a) Manuscripts Which Contain the Variant: I-3; I-4;⁷⁸⁶ I-7, l. 14; I-25, l. 13; I-30, l. 13; Y-10, l. 17; Y-45, l. 20; Y-47, l. 20; Y-55, l. 22; Y-60, l. 16; LA 71.73.1b, l. 15

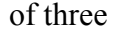


⁷⁸⁶In Layard's copy, the GAR sign here in this manuscript is in parentheses below where it should be with an arrow pointing to the place where it should be. Layard normally puts variants in parentheses beneath where the variant should be, so I take it that it was not in I-4.

- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, C-6, C-8, C-10, D-5, E-3, F-2, F-9, F-15, F-16, G-7, G-20, H-12, H-23, I-16, I-18, I-24, I-26, I-27, L-33, L-34, N-16, S-1, S-12, S-15, Z-8, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- d) Comments: This relative pronoun is not a necessary constituent in the syntax here. However, it clarifies the syntax, and appears in all other manuscripts. Thus, it is possible that this was an accidental omission, either in one or more of these manuscripts, or in the exemplars from which they were transmitted. Since some of the manuscripts which contain this variant also share numerous other variants, it is likely that this variant was transferred from one or more exemplars. Note that I-25 shares the reading *u* (A.)AB.BA.MEŠ {šá} *ina* with the A Sub-Group, and this is a striking correlation, though the variant profile of I-25 does not always agree with that of the A Sub-Group.

25. *a-na* for *ana*, Line 15

- a) Manuscripts Which Contain the Variant: I-3; I-7, l. 15; I-25, l. 14; I-30, l. 15; Lyon 531, l. 15
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-2, D-5, E-3, F-2, F-15, G-9, H-12, H-b-2, H-d-2, I-16, I-24, I-26, I-27, L-5, L-6, L-20, L-34, N-13, Y-46, Z-8, Z-9, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, BM 139999, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- d) Other: no variant for this segment is listed for I-4
- e) Comments: These orthographies of the preposition *ana* are in free variation in the Neo-Assyrian letter corpus, according to Hämeen-Anttila.⁷⁸⁷ Both would have been well-known to the scribes. *a-na* (𐎶𐎶𐎶) is more complex than *ana* (𐎶). It would have required more physical effort and space to write. A scribe could have made this change at any stage in the process of transmission. Note that this variant is shared between the A Sub-Group and I-25.

⁷⁸⁷Hämeen-Anttila 2000, §3.8.1; cf. GAG §114d.

26. *ú-šá-píl* (1) ME 20, Line 17
- a) Manuscripts Which Contain the Variant: G-15, l. 15; S-1, l. 17; Ash L. 109.1, l. 12
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-14, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, E-3, F-15, G-9, H-23, I-16, I-18, I-24, I-26, I-27, L-36, S-6, S-15, Y-47, Y-55, Z-8, WFL-1, WFL-13, 2.A(a).SVII, Aleppo 1, Aleppo 2, BM 139999, Charité, Detroit 50.32, HMA, Lyon 531, NCMI 4, Tyndale 22, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
 - d) Comments: This variant involves the omission of a single vertical wedge. The sign sequence of which it was a part includes a series of three contiguous vertical wedges - , . . . -*bíl* 1 ME - making this place of variation prone to omission of one of these wedges. Thus, it is most likely that this variant was a mechanical error, committed by the copyists of these manuscripts.
27. *i-na* for *ina*, Line 17, Second Instance
- a) Manuscripts Which Contain the Variant: Aleppo 2, l. 17; Ash L. 109.1, l. 12; O.274, l. 21; O.277, l. 25; HMA, l. 19; LBAF, l. 20; M-niche, l. 26
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-15, H-b-2, I-7, I-16, I-18, I-24, I-26, I-27, L-5, L-6, S-6, S-8, S-15, Y-11, Y-47, Y-55, Z-8, WFL-1, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, BM 139999, Detroit 50.32, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
 - d) Other
 - (1) N-8 omits this preposition
 - (2) no variant for this segment is listed for I-3 or I-4
 - e) Comments: This orthography () is significantly more complicated to write than *ina* () , and would presumably have required more effort. Although both forms are common, and hence would presumably have been known to the scribes, it is worth noting Hämeen-Anttila's observation that the preposition *ina* is usually written with AŠ, rather than *i-na* ("The writing *i-na* is relatively rare . . .") in the Neo-Assyrian orthography of Hämeen-Anttila's

28. ^{giš}EREN-na for ^{giš}e-re-ni, Line 18

a) Manuscripts Which Contain the Variant: Aleppo 2, l. 17; AO 19856, l. 17; O.274, l. 22; O.277, l. 25; LBAF, l. 21; M-niche, l. 26; NCMI 4, l. 3

b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, G-d-1, H-12, H-d-2, I-7, I-16, I-24, I-26, I-27 L-5, L-6, L-18, L-33, S-1, Z-8, Z-9, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, SF 3972, Vatican 15026




c) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory

d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A

e) Comments: This variant involves not only a logographic orthography in place of a syllabic orthography (𒂗𒂗𒂗𒂗𒂗𒂗 to 𒂗𒂗𒂗𒂗𒂗), but also, apparently, a change of case, from genitive to accusative. While both the logographic and the syllabic orthographies are correct, and presumably well-known to the scribes, the noun should be in the genitive here, since cedar as the material out of which something is made is indicated as NOUN (*ša*) *erēni*.⁷⁹⁰ While É.GAL should be in the accusative case here, *erēnu* is a noun, not an adjective, so it should not take the accusative case. This grammatical error was corrected along with the change to a syllabic orthography in the majority of manuscripts. Since this variant is part of at least one variant profile, it was likely transmitted from an exemplar to the manuscripts containing that variant profile.

- ⁷⁸⁸Hämeen-Anttila 2000, p. 69; cf. GAG §114c.
⁷⁸⁹Hämeen-Anttila 2000, §3.8.1; cf. GAG §114d.
⁷⁹⁰Cf. the examples cited in CAD E s.v. *erēnu* A mng. b-1'

- 13; O.274, l. 22; O.277, l. 26; HMA, l. 20; LBAF, l. 22; M-niche, l. 27
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-15, G-9, H-12, H-27, H-b-2, I-16, I-18, I-24, I-26, I-27, L-6, L-18, L-34, N-8, N-12, S-3, Y-45, Y-46, Y-47, Y-55, Z-8, Z-9, WFL-1, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
 - d) Other: no variant for this segment is listed for I-3 in Layard, Ms A
 - e) Comments: On the one hand, this omission could be a simple scribal error, an omission of an easily overlooked *Winkelhaken*. On the other hand, since all but one of the manuscripts which contain this variant also share numerous other variants, it is likely that, at least in these cases, the variant was transferred from one or more exemplars. N-17 is likely an exception, since the omission occurs at a line boundary, and N-17 does not share a variant profile with the other manuscripts bearing this variant. All other manuscripts are I Recension manuscripts, and the only I Recension manuscript which does not contain this variant is AO 19856, which includes the conjunction. One wonders if this conjunction was absent in the common ancestor text of the I Recension, and was added by the copyist of AO 19856.
30. *da-ra-te* for *da-ra-a-te*, Line 19
- a) Manuscripts Which Contain the Variant: F-3, l. 16; G-2, l. 19; G-4, l. 18; G-7, l. 18; G-8, l. 18; G-9, l. 20; G-10, l. 17; G-11, l. 19; G-12, l. 18; G-13, l. 18; G-16, l. 16; G-20, l. 18; G-29, l. 19; G-d-1, l. 18; H-1, l. 23; H-2, l. 23; H-9, l. 22; H-27, l. 24; H-34, l. 26; H-b-2, l. 22; I-17, l. 11; I-18, l. 12; L-1-2, l. 22; L-8, l. 22; L-17, l. 22; L-20, l. 23; L-34, l. 23; L-35, l. 23; L-36, l. 24; N-6, l. 18; N-8, l. 19; N-12, l. 18; N-16, l. 17; P-3, l. 18; P-4, l. 18; S-6, l. 16; S-7, l. 16; S-21, l. 16; S-c-4, l. 17; Aleppo 2, l. 18; O.277, l. 26; M-niche, l. 28
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-26, B-28, C-6, C-8, C-10, D-5, E-3, F-15, H-6, H-10, H-35, H-d-2, I-7, I-16, I-24, I-26, I-27, L-5, L-18, S-15, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, O.274, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4,

- H-23, P-2, S-12, S-26, T-5, Y-55, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LA 71.73.3a or b
- d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - e) Comments: This variant involves the defective spelling of a common term, but this orthography could have been produced intentionally or through accidental omission. Such a change could have occurred at any stage of transmission. While this variant may have been transferred from one or more exemplars to some manuscripts, it is likely that it was produced in spite of the exemplar in some cases.
31. *si-kàt* for *si-kát*, Line 20
- a) Manuscripts Which Contain the Variant: AO 19856, l. 20; Ash L. 109.1, l. 14; O.274, l. 24; O.277, l. 27; M-niche, l. 29
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-24, B-26, B-28, C-6, C-8, C-10, E-3, F-1, F-15, H-4, H-10, H-12, H-b-2, H-d-2, I-16, I-24, I-25, I-26, I-27, L-6, L-20, N-17, S-6, S-15, Y-46, Y-60, Z-8, Z-9, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-13, S-26, T-5, Y-39, Y-55, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
 - d) Other
 - (1) H-34 omits this segment
 - (2) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - e) Comments: von Soden & Röellig 1991, Nr. 37, state that their signs Nr. 37 (KÁD, ) , 38 (KÀD, ) , and 40 (KÍD, ) , “sind vielleicht nur graph. Varianten eines Zeichens.” They do note, however, that the KÀD sign is only used in Middle and Neo-Assyrian orthographies. For our purposes, it is worth observing that KÀD has more wedges and is generally larger and would take more effort and time to write than KÁD. In addition, KÀD could be produced from KÁD by simply adding two more ŠÚ signs. On the other hand, it is possible that a more complex sign, such as KÀD, was considered to be a more learned paleography/orthography. Regardless of how this variant was produced, it is noteworthy that the variant is part of at least one variant profile, indicating that it was transmitted to those manuscripts from an exemplar.

Appendix 2: Shared Variants in the Standard Inscription

Introduction

All variants shared between two or more manuscripts of the Standard Inscription, at the same place of variation, are presented in this catalog. As in Appendix 1, which cataloged all variants shared with manuscripts of the I Recension, each variant is listed over against the reading in the majority text, unless otherwise indicated. Thus, e.g., “*a-na* for *ana*, Line 15” means that, in line 15 of the Standard Inscription (according to Grayson’s lineation in RIMA 2.0.101.23), the majority text has *ana*, while the manuscripts listed have *a-na*. The manuscripts containing the variant are then listed, along with the line numbers where the variant can be found *in those manuscripts*. This is followed by a list of manuscripts which are broken where the variant would be, then a list of manuscripts which end before the point where the variant would be, i.e., they are not broken off, but their copyists simply ended the composition before it was complete. Finally, some comments on how the variant may have been caused are given, as well as comments on matters of space (i.e., how much space the variant takes up relative to the majority text), time (i.e., the time it would have taken to write the variant relative to the majority text), difficulty (i.e., how much mental and physical effort it would have taken to write the variant relative to the majority text), ubiquity (i.e., how common the signs used are in Neo-Assyrian orthography), and intentionality (i.e., whether the scribe meant to write the variant or not). Since the variants listed in Appendix 1 are listed here again, comments on these can be found in the corresponding entry in Appendix 1.

The sigla for the manuscripts used in this catalog are the ones used throughout this dissertation, and presented in the catalog in Appendix 5. A superscripted ! indicates a correction of an incorrect form; {} indicates an omission, and <> indicates dittography. A / indicates a line boundary, // indicates a column boundary, and a \ indicates space on an orthostat that is uninscribed, usually because of the presence in the location of complex reliefs contours.

This catalog organizes the shared variants in the order in which they occur in the Standard Inscription. The purpose of this catalog is to present the necessary information for discovering patterns of shared variants, i.e., shared variant profiles, in the manuscripts of the Standard Inscription. The presentation of the Type 1 and Type 2 variants in Appendix 1 can be viewed as derived from this catalog, and reorganized.

Finally, it should be observed that, in this catalog, I occasionally cite Layard, Ms A. This refers to A. H. Layard’s Manuscript A, which are his unpublished hand copies and lists of variants of inscriptions that he excavated at Nimrud in the nineteenth century CE. Ms A is now in the British Museum and I was able to examine and photograph it there. Layard’s hand copies of inscriptions from the Northwest Palace were used in my score (Appendix 4) for some manuscripts and are noted in the catalog in Appendix 5, and lists of variants from Ms A were used in Appendices 1-3.

Catalog of Shared Variants in the Standard Inscription

- I. Orthographies of the Divine Name Ninurta Outside of a Personal Name
 - A. ^dNIN.UR for ^dMAŠ, Line 1
 1. Manuscripts Which Contain the Variant: B-5, l. 1; B-17, l. 1; B-20, l. 1; Z-9, l. 1; O.274, l. 1; O.277, l. 1; M-niche, l. 1
 2. Manuscripts Which Are Broken at This Point: B-6, B-15, B-16, B-18, B-28, C-8, D-5, F-2, F-15, G-7, G-e-2, H-32, H-b-2, I-17, I-18, N-6, S-1, Y-39, Y-47, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 3. Other
 - a) I-12, l. 1; I-13, l. 1; I-24, l. 1; I-25, l. 1, have ^dNIN.URTA (see below).
 - b) I-7 omits this divine name
 - c) no variant for this segment is listed for I-4 in Layard, Ms A
 4. Comments: See Appendix 1 §II.C.2.a.4.
 - B. ^dNIN.URTA for ^dMAŠ, Line 1
 1. Manuscripts Which Contain the Variant: I-12, l. 1; I-13, l. 1; I-24, l. 1; I-25, l. 1
 2. Manuscripts Which Are Broken at This Point: B-6, B-15, B-16, B-18, B-28, C-8, D-5, F-2, F-15, G-7, G-e-2, H-32, H-b-2, I-17, I-18, N-6, S-1, Y-39, Y-47, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 3. Other
 - a) B-5, l. 1; B-17, l. 1; B-20, l. 1; Z-9, l. 1; M-niche, l. 1; O.274, l. 1; O.277, l. 1 have ^dNIN.UR (see above).
 - b) I-7 omits this divine name
 - c) no variant for this segment is listed for I-4 in Layard, Ms A
 4. Comments: See Appendix 1 §II.B.2.a.4.
- II. Û instead of U for the conjunction *u*
 - A. Line 1, First Instance
 1. Manuscripts Which Contain the Variant: B-5, l. 1; B-17, l. 1; B-20, l. 1; Y-11, l. 1; Y-46, l. 1; Y-55, l. 1; O.274, l. 1; O.277, l. 1; M-niche, l. 1
 2. Manuscripts Which Are Broken at This Point: B-15, B-23, B-28, C-8, C-13, D-5, F-2, F-15, F-17, G-7, G-e-2, H-23, H-32, H-b-2, I-4, I-17, I-18, I-24, I-29, N-6, S-1, S-15, Y-39, Y-47, Z-b-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Emory, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 3. Other: no variant for this segment is listed for I-4 in Layard, Ms A
 - B. Line 1, Second Instance
 1. Manuscripts Which Contain the Variant: B-5, l. 1; B-8, l. 1; B-10, l. 1; B-17, l. 1

2. Manuscripts Which Are Broken at This Point: B-15, B-18, B-20, B-28, D-5, F-2, F-15, G-8, G-20, H-12, H-23, H-30, I-4, I-7, I-13, I-17, I-18, I-29, T-6, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 3. Other
 - a) C-13 omits the second instance of the conjunction entirely
 - b) H-33 omits the first instance of the conjunction entirely
 - c) no variant for this segment is listed for I-4 in Layard, Ms A
- C. Line 8
1. Manuscripts Which Contain the Variant: Ash L. 109.1, l. 2; O.274, l. 10
 2. Manuscripts Which Are Broken at This Point: B-1, B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-4, C-8, C-10, D-5, E-3, F-15, F-16, G-20, H-1, H-12, H-27, H-b-2, I-7, I-16, I-17, I-24, I-26, I-27, L-6, L-33, S-1, S-b-2, T-7, Y-47, Z-8, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 3. Manuscripts Which Conclude before This Point: S-26, Z-1, Z-2, Z-6, G-a, BM 139983
 4. Other
 - a) Z-a-1 omits this segment
 - b) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- D. Line 10
1. Manuscripts Which Contain the Variant: I-12, l. 10; I-13, l. 10; I-25, l. 9; O.274, l. 12
 2. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-14c, F-15, G-20, H-12, I-16, I-18, I-24, I-26, I-27, L-6, L-34, S-1, S-b-1, Y-11, Y-46, Y-47, Y-60, Z-9, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, Detroit 50.32, Emory, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 3. Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
 4. Other
 - a) N-13 omits this segment
 - b) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- E. Comments: Both U and Û are correct orthographies for the conjunction. Û (IGI.DIB) is considerably more complex than U, and thus would have required more effort and space to write. The fact that these variants occur as part of variant profiles suggests that they were transferred from one or more exemplars. If the exemplars read U, the copyist(s) would have had to consistently convert the orthography of the conjunction from a more simple form to a more complex form at these points in the text and at no other points in the text.
- III. ŠU vs. ŠÚ for the Syllable /šu/
- A. ŠU for ŠÚ, Line 12, First Instance

1. Manuscripts Which Contain the Variant: Y-10, l. 15; Y-45, l. 17; Y-55, l. 20; Aleppo 2, l. 12; O.274, l. 14; O.277, l. 16; M-niche, l. 16
2. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-6, F-15, G-7, G-9, G-20, G-d-2, H-33, I-7, I-16, I-24, I-26, I-27, L-5, L-20, L-34, N-8, S-8, S-15, Y-47, Y-60, Z-8, WFL-13, WFL-14, S-a, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
3. Manuscripts Which Conclude before This Point: B-32, G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
4. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
5. Comments: In the manuscripts of the Standard Inscription, while ŠU and ŠÚ appear to be interchangeable within a word, ŠU is preferred at the beginning of the word, while ŠÚ is preferred at the end and in pronominal suffixes. Thus, this use of ŠU at the end of a word (*ú-pu-šu*) is unusual. ŠU (𐎶) is more complex and larger than ŠÚ (𐎵), and hence would require more effort, time, and space to write. Both signs are extremely common and would have been well-known to scribes. The fact that this variant occurs as part of at least one variant profile suggests that it was transferred from one or more exemplars.

B. ŠÚ for ŠU

1. Line 1
 - a) Manuscripts Which Contain the Variant: Y-46, l. 1; Z-9, l. 1
 - b) Manuscripts Which Are Broken at This Point: B-3, B-15, B-18, B-20, B-28, D-5, F-15, G-20, H-5, H-10, H-12, H-d-2, I-17, I-18, I-29, L-5, L-11, L-34, Z-8, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
2. Line 3, Third Instance
 - a) Manuscripts Which Contain the Variant: I-12, l. 3; I-13, l. 3; I-25, l. 3
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-24, C-10, D-5, F-1, F-2, F-15, G-20, H-b-1, H-b-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, N-6, T-6, Y-47, Z-2, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972
 - c) Other
 - (1) O.274 omits this segment
 - (2) no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
3. Comments: In the manuscripts of the Standard Inscription, while ŠU and ŠÚ appear to be interchangeable within a word, ŠU is preferred at the be-

ginning of the word, while ŠÚ is preferred at the end and in pronominal suffixes. ŠÚ (𐎶) is less complex and smaller than ŠU (𐎶𐎵), and hence would require less effort, time, and space to write. Both signs are extremely common and would have been well-known to scribes. It is easy to see how a scribe could have inadvertently replaced ŠU with ŠÚ at any stage of transmission. In the first case, the random distribution of the variant suggests that one or more copyists perpetrated this substitution while copying these reliefs. In this case (*ka-šu-uš*), ŠU was apparently the preferred sign. In the second case, the manuscripts containing this variant also share numerous other variants, which suggests that this variant was transferred from one or more exemplars.

IV. DUMU instead of A for *māru*

A. Line 1

1. Manuscripts Which Contain the Variant: B-3, l. 1; B-4, l. 1; B-5, l. 1; B-6, l. 1; B-7, l. 1; B-8, l. 1; B-9, l. 1; B-11, l. 1; B-17, l. 1; B-18, l. 1; Y-11, l. 2; Emory, l. 2
2. Manuscripts Which Are Broken at This Point: B-10, B-16, B-19, B-20, B-24, B-28, C-4, C-8, C-11, D-2, D-5, F-15, G-20, H-3, H-27, H-b-2, H-d-2, I-17, I-18, I-27, L-5, L-6, L-20, L-33, S-3, Y-47, Z-8, WFL-13, WFL-14, E-c-2, 2010,6022.19, NCMI 4, Vatican 15026
3. Other: H-1 omits this sign

B. Line 2

1. Manuscripts Which Contain the Variant: B-4, l. 1; B-5, l. 1; B-7, l. 1; B-8, l. 1; B-9, l. 1; B-11, l. 1; B-18, l. 1; Y-11, l. 2
2. Manuscripts Which Are Broken at This Point: B-3, B-6, B-10, B-15, B-17, B-19, B-20, B-28, C-8, D-5, F-2, F-15, F-17, G-7, G-d-2, G-e-2, H-12, H-32, H-b-2, I-17, I-18, I-27, L-6, N-8, S-1, S-2, S-3, S-6, S-21, S-22, Z-8, Z-9, Z-b-2, WFL-1, WFL-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, BM 139999, Detroit 50.32, Emory, NCMI 4, Vatican 15026

- C. Comments: Both DUMU and A are correct orthographies for *māru*.⁷⁹¹ DUMU (𐎶𐎵) is somewhat more complex than A (𐎶), and hence would have required more effort to write than A. In addition, these two logograms are phonetically unrelated, i.e., A and DUMU were probably not read the same way. The fact that the variant occurs in variant profiles suggests that it was transferred from one or more exemplars. If the exemplar read A, the scribe(s) would have had to consistently convert the orthography of *māru* at these points in the text, from a more simple to a more complex sign, and between two phonetically unrelated signs.

V. A 《A》 TUKUL-MAŠ, Line 1

- A. Manuscripts Which Contain the Variant: L-34, l. 2; WFL-3, l. 2
- B. Manuscripts Which Are Broken at This Point: B-10, B-14, B-16, B-19, B-20, B-24, B-28, C-4, C-8, C-11, D-2, D-5, D-6, D-9, F-15, G-20, H-3, H-27, H-32, H-

⁷⁹¹CAD M/1 s.v. *māru*; CAD Š/2 s.v. *šarru* in *mār šarri*.

b-2, H-d-2, I-2, I-4, I-17, I-18, I-22, I-27, I-28, I-x, L-5, L-6, L-20, L-33, S-3, Y-47, Z-8, WFL-13, WFL-14, WFL-16, E-c-2, 2010,6022.19, 1962.14, AC I.1928.1, Beirut, HMA, LA 71.73.1b, NCMI 4, Vatican 15026

- C. Comments: These two manuscripts do not share a variant profile, so the fact that this variant is shared between these two manuscripts should not be understood to indicate a shared point of descent. This appears to be a mechanical error, a case of dittography of a sign, presumably committed as the orthostat was being copied.

VI. GISKIM for TUKUL in Tukultī-Ninurta, Line 1

- A. Manuscripts Which Contain the Variant: B-4, l. 1; B-5, l. 1; B-6, l. 1; B-7, l. 1; B-8, l. 1; B-9, l. 1; B-11, l. 1; B-15, l. 1; B-17, l. 1; B-18, l. 1; B-19, l. 1; B-26, l. 2; C-6, l. 2; C-10, l. 2; C-b-2, l. 1; Y-11, l. 2; Emory, l. 2
- B. Manuscripts Which Are Broken at This Point: B-3, B-10, B-16, B-20, B-24, B-28, C-4, C-8, C-11, D-2, D-5, F-15, F-16, G-20, H-3, H-27, H-32, H-b-2, H-d-2, I-17, I-18, L-5, L-6, L-20, L-33, S-3, Y-47, Z-8, WFL-13, WFL-14, E-c-2, 2010,6022.19, BM 139999, NCMI 4, Vatican 15026
- C. Comments: Both GISKIM and TUKUL are correct orthographies for the element *tukultu* in the name of Tukultī-Ninurta.⁷⁹² GISKIM (𒀭𒄣𒀭𒀭) is more complex than TUKUL (𒀭𒄣), so that it required more effort and space to write. In addition, the two signs are phonetically unrelated, and TUKUL probably sounded like the Akkadian word it represented. The scribe would have needed to resist this similarity and simplicity when he opted for GISKIM. It should be kept in mind that any scribe who composed or copied Neo-Assyrian royal inscriptions during this period was undoubtedly accustomed to writing the name of the king and predecessors. If the multiplicity of ways of spelling the names of Ashurnasirpal II, Tukultī-Ninurta II, and Adad-nārārī II attested in the royal inscriptions of Ashurnasirpal II is indicative of the orthographic options available to scribes, we may suggest as well that they were used to writing these names in different ways, and would have had some knowledge of these options.⁷⁹³ This knowledge would ease the mental effort required to think of alternate ways of writing the royal names, and may have interfered with their ability to correctly copy their exemplars, e.g., if they had preferred spellings of the royal names, or if different scribes knew different orthographies better than others. The fact that it occurs as part of variant profiles suggests that it was transferred from one or more exemplars. If the exemplars read TUKUL, the scribe(s) would have had to consistently change the orthography of the name in all of his/their copies.

VII. Orthographies of the Divine Name Ninurta in Tukultī-Ninurta, Line 1

- A. ^dNIN.UR for MAŠ
1. Manuscripts Which Contain the Variant: B-5, l. 1; B-8, l. 1; B-15, l. 1; B-18, l. 1; B-26, l. 2; C-6, l. 2; C-10, l. 2; C-b-2, l. 1; Y-11, l. 2; Emory, l. 2
 2. Manuscripts Which Are Broken at This Point: B-3, B-6, B-10, B-16, B-17, B-20, B-24, B-28, C-4, C-8, C-11, D-5, F-15, F-16, G-16, G-20, H-3, H-12, H-27, H-30, H-32, H-b-2, H-d-2, I-17, I-18, L-5, L-6, L-20, L-33,

⁷⁹²CAD T s.v. *tukultu*; PNAE 3.2, p. 1333a.

⁷⁹³Cf. PNAE 1.1, p. 206b; PNAE 3.2, p. 1333a; PNAE 1.1, pp. 30b-31a.

S-3, Y-47, Z-8, Z-9, WFL-13, WFL-14, E-c-2, 2010,6022.19, BM 139999, NCMI 4, Vatican 15026

3. Comments: This probably involves a scribal error (UR for IB) as well as a different way of writing the name of Ninurta (probably attempted ^dNIN.URTA rather than ^dMAŠ). The scribal error could have occurred visually (𒌦 and 𒌦 are similar) or aurally (the URTA [IB] component of the divine name could have been pronounced with emphasis on the first syllable, and the scribe thought he heard UR). The latter is less likely, since the scribe would presumably have been attempting to produce something meaningful, and ^dNIN.UR is not a meaningful sequence, unless we are to assume that this spelling of Ninurta was a locally recognized correct orthography, a notion for which there is no other proof. Note that, even if we assume that the error was caused visually, the text still could have been dictated, and the scribe simply wrote down a visually similar sign (UR, rather than IB). It should be kept in mind that any scribe who composed or copied Neo-Assyrian royal inscriptions during this period was undoubtedly accustomed to writing the name of the king and predecessors. If the multiplicity of ways of spelling the names of Ashurnasirpal II, Tukultī-Ninurta II, and Adad-nārārī II attested in the royal inscriptions of Ashurnasirpal II is indicative of the orthographic options available to scribes, we may suggest as well that they were used to writing these names in different ways, and would have had some knowledge of these options.⁷⁹⁴ This knowledge would ease the mental effort required to think of alternate ways of writing the royal names, and may have interfered with their ability to correctly copy their exemplars, e.g., if they had preferred spellings of the royal names, or if different scribes knew different orthographies better than others. The fact that it occurs as part of variant profiles suggests that it was transferred from one or more exemplars. If the exemplars read ^dMAŠ, the scribe(s) would have had to consistently convert the orthography of the name of Ninurta at this point into an incorrectly spelled, different form. Presumably this would have required more mental effort and attention, so it is difficult to imagine that the scribe consistently made this exact conversion absent-mindedly.

B. ^dMAŠ for MAŠ

1. Manuscripts Which Contain the Variant: B-4, l. 1; B-7, l. 1; B-9, l. 1; B-11, l. 1; B-19, l. 1
2. Manuscripts Which Are Broken at This Point: B-3, B-6, B-10, B-16, B-17, B-20, B-24, B-28, C-4, C-8, C-11, D-5, F-15, F-16, G-16, G-20, H-3, H-12, H-27, H-30, H-32, H-b-2, H-d-2, I-17, I-18, L-5, L-6, L-20, L-33, S-3, Y-47, Z-8, Z-9, WFL-13, WFL-14, E-c-2, 2010,6022.19, BM 139999, NCMI 4, Vatican 15026

⁷⁹⁴Cf. PNAE 1.1, p. 206b; PNAE 3.2, p. 1333a; PNAE 1.1, pp. 30b-31a.

3. Comments: This orthography of the divine name is simpler than two of the others attested in the manuscripts of the Standard Inscription, ^dNIN.UR and ^dNIN.URTA, and only slightly more complex than simply MAŠ. The addition of the divine determinative would have been logical for a scribe who knew he was writing a divine name. It should be kept in mind that any scribe who composed or copied Neo-Assyrian royal inscriptions during this period was undoubtedly accustomed to writing the name of the king and predecessors. If the multiplicity of ways of spelling the names of Ashurnasirpal II, Tukultī-Ninurta II, and Adad-nārārī II attested in the royal inscriptions of Ashurnasirpal II is indicative of the orthographic options available to scribes, we may suggest as well that they were used to writing these names in different ways, and would have had some knowledge of these options.⁷⁹⁵ This knowledge would ease the mental effort required to think of alternate ways of writing the royal names, and may have interfered with their ability to correctly copy their exemplars, e.g., if they had preferred spellings of the royal names, or if different scribes knew different orthographies better than others. The fact that this orthography occurs in a variant profile suggests that it was transferred from an exemplar. If the exemplar read MAŠ, ^dNIN.UR, or ^dNIN.URTA, the scribe would have needed to consistently change the orthography of the name, though this would have been quite simple for all changes.

VIII. GAL for GAL-*e*, Line 1

- A. Manuscripts Which Contain the Variant: B-17, l. 1; I-3, l. 1; I-30, l. 1; Y-39, l. 2; Aleppo 2, l. 2; AO 19856, l. 2; O.274, l. 2; O.277, l. 2; LBAF, l. 2; M-niche, l. 2
- B. Manuscripts Which Are Broken at This Point: B-3, B-5, B-15, B-20, B-24, B-28, C-4, C-8, D-2, D-5, F-15, F-16, G-3, G-12, G-20, H-6, H-12, H-b-2, I-7, L-5, L-6, L-20, S-3, Z-8, Z-9, WFL-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Ash L. 109.1, Detroit 50.32, Emory, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Other: no variant for this segment is listed for I-4 in Layard, Ms A
- D. Comments: See Appendix 1 §II.A.2.a.4.

IX. *dan-nu* for *dan-ni*, Line 1

- A. Manuscripts Which Contain the Variant: B-5, l. 1; B-17, l. 1; I-4; I-13, l. 1; I-24, l. 1; I-25, l. 1; I-26, l. 1; I-30, l. 1; Y-10, l. 2; Y-39, l. 2; Y-45, l. 2; Y-47, l. 2; Y-60, l. 2; Aleppo 2, l. 1; AO 19856, l. 2; O.274, l. 2; O.277, l. 2; HMA, l. 1; LA 71.73.1b, l. 2; LBAF, l. 2; M-niche, l. 2
- B. Manuscripts Which Are Broken at This Point: B-3, B-6, B-15, B-19, B-20, B-28, C-8, D-2, D-5, F-16, G-3, G-7, G-10, H-6, H-12, H-b-2, I-7, I-12, I-17, L-5, L-6, L-18, L-20, S-3, S-6, S-8, Z-8, Z-9, WFL-1, WFL-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Ash L. 109.1, Detroit 50.32, Emory, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Other: for I-3, the second sign is omitted

⁷⁹⁵Cf. PNAE 1.1, p. 206b; PNAE 3.2, p. 1333a; PNAE 1.1, pp. 30b-31a.

- D. Comments: See Appendix 1 §I.B.1.d.
- X. ^dIŠKUR instead of 10 for Adad in Adad-nārārī, Line 2
- A. Manuscripts Which Contain the Variant: B-4, l. 1; B-7, l. 1; B-11, l. 1; Y-11, l. 2; Y-55, l. 3
- B. Manuscripts Which Are Broken at This Point: B-3, B-6, B-9, B-15, B-17, B-19, B-20, B-28, D-5, E-5, F-2, F-15, F-17, G-d-2, G-e-2, H-5, H-12, H-32, H-b-2, I-17, I-18, I-27, L-6, N-8, S-1, S-2, S-3, S-6, S-21, S-22, S-c-4, Z-3, Z-8, Z-9, Z-b-2, WFL-1, WFL-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, BM 139999, Detroit 50.32, Emory, NCMI 4, Vatican 15026
- C. Other: F-1 omits this part of the name
- D. Comments: This is a more complex way of writing the divine name (𐎶𐎵𐎶𐎶 for 𐎶), and as such would have required more effort on the part of the scribe to write it, as well as more space. In addition, the logograms are not phonologically similar. However, both orthographies are common and would presumably have been well-known to the scribes. It should be kept in mind that any scribe who composed or copied Neo-Assyrian royal inscriptions during this period was undoubtedly accustomed to writing the name of the king and predecessors. If the multiplicity of ways of spelling the names of Ashurnasirpal II, Tukultī-Ninurta II, and Adad-nārārī II attested in the royal inscriptions of Ashurnasirpal II is indicative of the orthographic options available to scribes, we may suggest as well that they were used to writing these names in different ways, and would have had some knowledge of these options.⁷⁹⁶ This knowledge would ease the mental effort required to think of alternate ways of writing the royal names, and may have interfered with their ability to correctly copy their exemplars, e.g., if they had preferred spellings of the royal names, or if different scribes knew different orthographies better than others. The fact that this variant is part of one or more variant profiles suggests that it was transferred from one or more exemplars, though it is not impossible that a scribe could have introduced the variant into the final form in spite of the reading of his exemplar.
- XI. Extended Set of Epithets for Adad-nārārī, Line 2
- A. Variants
1. MAN GAL-*e* MAN *dan-ni* MAN ŠÚ MAN ^{kur}Aš-šur-*ma*: B-24, l. 2; B-26, ll. 2-3; C-6, l. 2; C-10, l. 2; C-b-2, l. 2; Y-11, l. 2; Y-55, l. 3
 2. MAN GAL-*e* MAN *dan-nu* MAN ŠÚ MAN ^{kur}Aš-šur-*ma*: I-12, l. 2; I-13, l. 2; I-25, l. 2
 3. MAN GAL MAN *dan-nu* MAN ŠÚ MAN ^{kur}Aš-šur-*ma*: I-3; I-4; I-26, ll. 1-2; I-30, l. 2; Y-39, ll. 2-3; Aleppo 2, l. 2; AO 19856, l. 2; O.274, l. 2; O.277, l. 2; HMA, l. 1; LA 71.73.1b, l. 2; LBAF, l. 2; M-niche, l. 2
- B. Manuscripts Which Are Broken at This Point: B-3, B-6, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, D-5, E-5, F-2, F-14c, F-15, F-17, G-d-1, G-d-2, G-e-2, H-12, H-32, H-b-2, I-7, I-17, I-18, I-24, I-27, L-6, L-17, L-34, N-8, S-1, S-2, S-3, S-6, S-15, S-21, S-22, S-b-1, S-b-2, S-c-4, Y-47, Z-8, Z-9, Z-b-2, WFL-1,

⁷⁹⁶Cf. PNAE 1.1, p. 206b; PNAE 3.2, p. 1333a; PNAE 1.1, pp. 30b-31a.

- WFL-13, WFL-14, E-c-2, B-b, G-a, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Other: B-23 has 10-ÉRIN.TÁḤ (. . .) MAN^{kur} Aš-šur-ma.
- D. Comments: See Appendix 1 §I.B.2.d.
- XII. MAN^{kur} Aš-šur eṭ-lu qar-du for MAN^{kur} Aš-šur-ma eṭ-lu qar-du, Line 2
- A. Manuscripts Which Contain the Variant: B-1, l. 2; B-30, l. 2; C-4, l. 2; C-13, l. 2; BM 139983, ll. 4-5
- B. Manuscripts Which Are Broken at This Point: B-3, B-6, B-7, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, D-5, D-8, E-5, F-2, F-14c, F-15, F-17, G-d-1, H-10, H-32, I-7, I-13, I-17, I-18, I-24, I-27, L-6, L-34, L-36, S-1, S-6, S-15, S-22, S-a-2, S-b-1, S-b-2, Y-47, Z-8, Z-b-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, Lyon 531, NCMI 4, SF 3972, Vatican 15026
- C. Comments: This is an omission of a grammatically unnecessary element, the conjunction *-ma*, which rounds off the section of the king's name, patronymy, and epithets. While it should be born in mind that the beginning of the MA sign (𐎠) is similar to the beginning of the Á (𐎠) sign which follows it, and could in some cases have caused a visual error, it should be noted that the variant is part of a variant profile and was probably transferred at least in these cases to the final form from an exemplar.
- XIII. *la* for *la-a*, Line 2
- A. Manuscripts Which Contain the Variant: Aleppo 2, l. 3; O.274, l. 3
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-24, B-28, D-5, F-15, G-3, G-20, H-b-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-18, S-15, S-a-1, Y-46, Y-47, Z-8, Z-9, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- D. Comments: See Appendix 1 §II.D.4.d.
- XIV. *i-šu-ú* for TUKU-ú, Line 2
- A. Manuscripts Which Contain the Variant: Y-11, l. 4; Y-55, l. 5; O.277, l. 3; HMA, l. 2; M-niche, l. 3
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-24, B-28, D-5, E-5, F-15, G-4, G-20, H-b-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, Y-46, Y-47, Z-8, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- D. Comments: See Appendix 1 §II.C.2.d.4.
- XV. *i-na* for *ina*
- A. Line 2, First Instance
1. Manuscripts Which Contain the Variant: D-5, l. 2; Z-9, l. 2

2. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, F-2, F-15, G-c-2, H-32, H-d-2, I-7, I-24, I-27, I-17, I-18, L-11, L-33, L-34, N-6, S-1, S-15, Y-46, Y-47, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- B. Line 7, Second Instance
1. Manuscripts Which Contain the Variant: H-14, l. 8; Z-9, l. 7
 2. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-10, D-2, D-5, E-3, F-1, F-14c, F-15, G-d-1, H-12, H-b-2, H-d-2, I-16, I-17, I-18, I-24, I-26, I-27, L-11, L-34, S-b-1, Y-11, Y-47, Z-8, Z-b-2, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 3. Manuscripts Which Conclude before This Point: Z-1, G-a, BM 139983
- C. Line 17, Second Instance
1. Manuscripts Which Contain the Variant: Aleppo 2, l. 17; Ash L. 109.1, l. 12; O.274, l. 21; O.277, l. 25; HMA, l. 19; LBAF, l. 20; M-niche, l. 26
 2. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-15, H-b-2, I-7, I-16, I-18, I-24, I-26, I-27, L-5, L-6, S-6, S-8, S-15, Y-11, Y-47, Y-55, Z-8, WFL-1, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, BM 139999, Detroit 50.32, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 3. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
 4. Other
 - a) N-8 omits this preposition
 - b) no variant for this segment is listed for I-3 or I-4
- D. Comments: See Appendix 1 §II.C.2.o.5.
- XVI. *tab-ra-a-te* for *tab-ra-te*, Line 3
- A. Manuscripts Which Contain the Variant: B-23, l. 2; B-24, l. 3; B-26, l. 4; B-32, l. 4; C-3, l. 3; C-6, l. 3; C-8, l. 3; C-10, l. 3; C-11, l. 3; C-13, l. 3; C-b-2, l. 2; D-7, l. 3; D-8, l. 2; E-3, l. 7; F-2, l. 2; F-4, l. 3; G-2, l. 2; G-3, l. 3; G-4, l. 3; G-6, l. 3; G-14, l. 2; G-30, l. 2; G-31, l. 3; G-a, l. 7; H-4, l. 3; H-27, l. 3; H-30, l. 2; H-d-2, l. 3; I-12, l. 2; I-13, l. 2; I-25, l. 3; I-30, l. 3; L-1-2, l. 3; L-6, l. 3; L-8, l. 2; L-11, l. 13; N-19, l. 2; S-26, l. 5; S-d-1, l. 2; T-6, l. 2; WFL-5, l. 4; Y-10, l. 3; Y-11, l. 4; Y-39, l. 4; Y-45, l. 4; Y-46, l. 4; Y-55, l. 5; Y-60, l. 3; Z-2, l. 5; Z-3, l. 3; Z-10, l. 2; Z-a-1, l. 4; E-c-2 i 7; Aleppo 2, l. 3; AO 19856, l. 3; O.277, l. 3; LA 71.73.1b, l. 3; M-niche, l. 3; Vatican 15026, l. 3
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, D-5, E-5, F-1, F-15, G-12, H-5, H-6, H-10, H-12, H-32, I-7, I-17, I-24, I-26, I-27, I-18, N-12, S-3, S-6, Y-47, Z-8, Z-9,

- Z-b-2, WFL-1, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972
- C. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- D. Comments: See Appendix 1 §II.A.2.b.4.
- XVII. *i-šú-ú* for TUKU-*ú*, Line 3
- A. Manuscripts Which Contain the Variant: I-12, l. 3; I-13, l. 3; I-25, l. 3; Z-9, l. 3; O.274, l. 4
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-4, C-8, C-11, D-5, D-8, F-2, F-14c, F-15, F-17, G-2, G-16, H-12, H-b-2, H-d-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-11, L-33, N-13, S-15, S-22, S-b-1, S-b-2, Y-46, Y-47, WFL-13, WFL-14, 2010,6022.19, Aleppo 2, Ash L. 109.1, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- D. Comments: See Appendix 1 §II.B.2.c.4.
- XVIII. *da-i-iš* for *da-a-iš*, Line 4
- A. Manuscripts Which Contain the Variant: B-1, l. 4; B-30, l. 3
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-4, C-8, D-5, F-15, H-d-2, I-17, I-18, I-27, L-33, L-34, S-1, S-3, S-4, S-6, S-a-1, Y-46, Y-47, Z-2, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, 2010,6022.19, BM 139983, NCMI 4, Vatican 15026
- C. Comments: This variant involves a different, correct way of indicating the aleph, and would have required a decision between these two ways. If the exemplar read *da-a-iš*, the production of this variant would, therefore, have required some mental effort. The fact that the variant is part of a variant profile suggests that it was transferred to the final form from an exemplar.
- XIX. *da-iš* (or *da-(a-)iš*), Line 4
- A. Manuscripts Which Contain the Variant: G-8, l. 3; G-14, l. 3
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-4, C-8, D-5, F-15, H-d-2, I-17, I-18, I-27, L-33, L-34, S-1, S-3, S-4, S-6, S-a-1, Y-46, Y-47, Z-2, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, 2010,6022.19, BM 139983 NCMI 4, Vatican 15026
- C. Comments: This could have been a simple accidental omission. Indeed, the facts 1) that these two manuscript do not share any other variants, and 2) that the variant is isolated to these two manuscripts suggest that this was an accidental omission by the scribe copying these manuscripts. If this was an accidental omission, it is possible that it was caused by the correctness of the orthography in this form.
- XX. Omission of MAN in the Phrase MAN *šá ina* ^{giš}TUKUL-*ti* DINGIR.MEŠ GAL.MEŠ, Line 4
- A. Manuscripts Which Contain the Variant: B-1, l. 4; B-30, ll. 3-4; C-4, l. 5; I-12, l. 4; I-13, l. 4; I-25, l. 4; I-30, l. 4; AO 19856, l. 4; BM 139983, l. 11; O.274, l. 5; O.277, ll. 5-6; LBAF, l. 4; Lyon 531, l. 3; Vatican 15026, l. 6
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, D-5, F-1, F-2, F-14c, F-15, G-31, G-a-1, G-d-1, H-12, H-b-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-20, S-15,

- Y-47, Y-60, Z-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972
- C. Other
1. no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 2. note that it is uncertain whether M-niche actually contains this MAN
- D. Comments: See Appendix 1 §I.B.3.d.
- XXI. *hur-šá-ni* {DÜ}-šú-nu, Lines 4-5
- A. Manuscripts Which Contain the Variant: I-4; BM 139983, l. 13
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-4, C-10, D-5, D-6, F-2, G-11, G-12, G-20, H-23, H-b-2, I-4, I-7, I-17, I-18, I-24, I-26, I-27, L-11, L-34, N-6, T-2, Y-47, Z-2, Z-6, Z-8, Z-9, Z-b-2, WFL-1, WFL-13, WFL-14, 2.A(a).SVII, 1962.14, 2010,6022.19, AC I.1928.1, Ash L. 109.1, Beirut, BM 139999, Charité, Detroit 50.32, HMA, LA 71.73.1b, LBAF, NCMI 4, SF 3972, Vatican 15026
- C. Comments: These two manuscripts do not contain the same variant profile, so far as it is possible to know; it is unlikely that this variant was transmitted to these two manuscripts from a common exemplar. Rather, it is more likely that this is a mechanical error, haplography of a visually similar sign - NI (𐎎) and GAG (𐎗) are visually similar - and that this error arose independently in two manuscripts.
- XXII. *GAR-in* for *šá-kín*, Line 5
- A. Manuscripts Which Contain the Variant: I-3; I-30, l. 5; Lyon 531, l. 4
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-8, D-5, E-5, F-1, F-14c, F-15, G-d-2, H-5, H-b-1, H-d-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-33, N-8, S-1, S-3, S-6, S-15, Y-46, Z-2, Z-6, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Other
1. O.277 omits this segment
 2. no variant for this segment is listed for I-4 in Layard, Ms A
- D. Comments: See Appendix 1 §II.A.1.a.4.
- XXIII. *na-bu* for *na-bu-ú*, Line 6
- A. Manuscripts Which Contain the Variant: I-4; I-30, l. 5; S-a, l. 21; LA 71.73.1b, l. 6
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-4, C-8, C-10, D-5, E-3, F-15, G-20, H-12, H-b-2, I-7, I-17, I-18, I-24, I-26, I-27, L-20, L-34, L-36, S-15, S-22, S-b-2, Y-47, Z-2, Z-6, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Other: no variant for this segment is listed for I-3 in Layard, Ms A
- D. Comments: See Appendix 1 §II.A.2.c.4.
- XXIV. *-a* vs. *-ia* for the First Person Singular Pronominal Suffix
- A. *-a* for *-ia*
1. Line 6, First Instance

- a) Manuscripts Which Contain the Variant: B-1, l. 6; B-30, l. 5; C-4, l. 7; C-8, l. 7; G-18, l. 7; G-d-1, l. 5; H-2, l. 7; H-29, l. 7; H-33, l. 7; L-7, l. 6; L-17, l. 7; N-6, l. 4; P-2, l. 6; S-22, l. 4; S-a-2, l. 5; S-a, l. 21; Aleppo 2, l. 6; BM 139983, l. 16
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-28, C-10, D-5, E-3, F-2, F-15, G-20, H-12, H-27, H-30, H-b-1, H-b-2, I-7, I-17, I-18, I-24, I-26, I-27, L-11, L-20, L-34, L-36, N-12, S-b-2, Y-47, Z-2, Z-6, Z-8, Z-9, Z-b-2, WFL-5, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Emory, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
2. Line 11, First Instance
 - a) Manuscripts Which Contain the Variant: B-1, l. 12; B-30, l. 9; C-3, l. 14; C-4, l. 13; G-2, l. 11; G-7, l. 12; G-8, l. 10; G-16, l. 9; G-18, l. 13; G-31, l. 11; G-d-1, l. 10; H-1, l. 13; H-2, l. 14; H-6, l. 21; H-9, l. 10; H-10, l. 14; H-14, l. 13; H-23, l. 18; H-29, l. 13; H-30, l. 12; H-34, l. 14; H-35, l. 16; H-b-1, l. 14; H-b-2, l. 13; I-1, l. 11; I-17, l. 3; I-18, l. 4; L-7, l. 12; L-10, l. 14; L-17, l. 12; L-20, l. 14; L-34, l. 12; L-35, l. 15; N-6, l. 9; N-8, l. 11; N-12, l. 11; N-13, l. 9; N-17, l. 9; P-2, l. 14; S-1, l. 10; S-2, l. 9; S-4, l. 11; S-8, l. 10; S-13, l. 11; S-20, l. 9; S-22, l. 9; S-c-4, l. 10; T-8, l. 9; Aleppo 2, l. 11; Detroit 50.32, l. 16
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-15, G-20, H-12, I-7, I-16, I-24, I-26, I-27, L-5, L-18, L-33, S-6, S-15, Z-8, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, BM 139999, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
3. Line 11, Second Instance
 - a) Manuscripts Which Contain the Variant: B-1, l. 12; B-30, l. 9; C-3, l. 14; F-1, l. 11; F-3, l. 11; G-3, l. 12; G-4, l. 11; G-6, l. 12; G-7, l. 12; G-14, l. 9; G-15, l. 9; G-16, l. 9; G-18, l. 14; G-29, l. 12; G-30, l. 10; G-31, l. 11; G-c-2, l. 16; G-d-1, l. 10; H-2, l. 14; H-5, l. 15; H-9, l. 11; H-27, l. 15; H-29, l. 13; H-30, l. 13; H-31, l. 16; H-32, l. 16; H-33, l. 14; H-34, l. 15; H-35, l. 17; H-b-1, l. 14; H-b-2, l. 13; H-d-2, l. 15; I-17, l. 3; L-1-2, l. 13; L-5, l. 11; L-7, l. 13; L-8, l. 13; L-11, l. 12; L-17, l. 13; L-18, l. 14; L-33, l. 13; L-35, l. 15; N-17, l. 9; N-19, l. 11; P-2, l. 15; S-1, l. 11; S-2, l. 10; S-6, l. 10; S-11, l. 9; S-12, l. 14; S-13, l. 11; S-17, l. 11; S-20, l. 9; S-22, l. 9; S-c-4, l. 10; S-d-1, l. 10; T-2, l. 10; T-8, l. 10; Z-3, l. 15
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-4, C-6, C-8, C-10, E-3, E-5, F-14c, F-15, G-d-2, H-10, H-12, I-16, I-18, I-27, L-6, L-20, N-6, Z-9, WFL-13, WFL-14, S-a,

2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

- c) Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory

4. Comments: This is an extremely common variant in the Standard Inscription. A and IA are visually and especially aurally similar, and both are equally correct ways of writing the 1cs suffix,⁷⁹⁷ and would have been well-known to the scribes. It would not have required great effort on the part of the copyists to change IA to A, since A is simpler and easier to write than IA, and would have required less space. While some variant profiles include this variant, it is all but certain that this variant was also produced in some cases idiosyncratically by copyists.

B. *-ia* for *-a*

1. Line 6, Second Instance

- a) Manuscripts Which Contain the Variant: B-16, l. 7; B-23, l. 5; B-24, l. 6; B-26, l. 8; B-32, l. 8; C-3, l. 7; C-6, l. 7; C-10, l. 7; C-11, l. 7; C-13, l. 7; C-b-2, l. 5; D-2, l. 5; Y-10, l. 7; Y-11, l. 8; Y-39, l. 9; Y-45, l. 8; Y-46, l. 8; Y-47, l. 8; Y-55, l. 10; Y-60, l. 6; Z-b-2, l. 6; Aleppo 2, l. 6
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, D-5, E-3, F-2, F-15, F-16, G-20, H-12, H-b-1, H-b-2, I-7, I-17, I-18, I-24, I-26, I-27, L-6, L-34, L-35, S-4, S-15, Z-2, Z-8, WFL-1, WFL-13, WFL-14, E-c-2, 2010,6022.19, Aleppo 1, Ash L. 109.1, Detroit 50.32, Emory, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

- c) Other: N-12 omits this suffix

2. Line 6, Third Instance

- a) Manuscripts Which Contain the Variant: B-5, l. 5; B-23, l. 5; B-24, l. 6; B-26, l. 8; B-32, l. 9; C-3, l. 8; C-6, l. 7; C-13, l. 7; C-b-2, l. 5; D-2, l. 5; D-8, l. 5; F-4, l. 6; F-6, l. 6; F-9, l. 6; F-16, l. 5; G-e-1, l. 6; G-e-2, l. 5; I-4, l. 6; N-13, l. 5; P-4, l. 5; S-26, l. 14; S-a-1, l. 5; S-a-2, l. 5; S-b-1, l. 5; S-b-2, l. 5; T-6, l. 5; T-7, l. 5; Y-11, l. 9; Y-39, l. 9; Y-45, l. 9; Y-55, l. 11; Z-2, l. 7; Z-a-1, l. 10; Z-b-2, l. 6; WFL-1, l. 6; WFL-3, l. 8; WFL-5, l. 10; E-c-2 i 22; Zurich 1913, l. 6
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-8, C-10, C-11, D-5, E-3, E-5, F-1, F-2, F-15, G-31, H-12, H-d-2, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-33, N-6, S-1, S-3, Y-10, Y-46, Y-47, Y-55, Z-8, WFL-13, WFL-14, 2010,6022.19, Aleppo 2,

⁷⁹⁷GAG §42j; Hämeen-Anttila 2000, §3.1.3.

Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

3. Line 7

- a) Manuscripts Which Contain the Variant: D-8, l. 6; F-2, l. 5; F-4, l. 7; F-8, l. 6; G-4, l. 7; G-9, l. 8; G-10, l. 7; G-11, l. 7; G-12, l. 7; G-13, l. 6; G-18, l. 9; G-a-1, l. 13; H-2, l. 8; H-3, l. 8; H-4, l. 9; H-10, l. 9; H-27, l. 9; H-29, l. 9; H-33, l. 9; H-34, l. 9; H-35, l. 12; H-b-1, l. 9; H-b-2, l. 8; I-4, l. 7; L-5, l. 7; L-7, l. 8; L-11, l. 8; N-6, l. 5; N-16, l. 6; P-2, l. 8; P-3, l. 7; S-7, l. 6; S-15, l. 6; S-21, l. 6; S-22, l. 6; S-26, l. 17; S-d-2, l. 6; T-5, l. 8; T-6, l. 6; Y-10, l. 9; Y-11, l. 10; Y-39, l. 11; Y-45, l. 10; Y-55, l. 12; Y-60, l. 8; Z-2, l. 9; Z-3, l. 9; Z-a-1, l. 11; WFL-2, l. 6; WFL-5, l. 11; E-c-2 i 27; B-b, l. 19; AO 19856, l. 8; BM 139999, l. 10; O.274, l. 8; O.277, l. 9; Emory, l. 12; LBAF, l. 6; M-niche, l. 10
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-8, C-10, D-5, E-3, E-5, F-15, F-16, F-17, G-20, G-d-2, H-12, I-7, I-16, I-17, I-18, I-24, I-26, I-27, L-20, L-33, L-36, S-1, S-3, S-8, Y-46, Y-47, Z-8, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 2, Ash L. 109.1, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: Z-1, G-a, BM 139983
- d) Other
 - (1) L-35 omits this suffix
 - (2) no variant for this segment is listed for I-3 in Layard, Ms A

4. Line 15, First Instance

- a) Manuscripts Which Contain the Variant: E-5, l. 17; F-3, l. 14; G-3, l. 15; G-15, l. 13; G-31, l. 14; G-d-2, l. 13; H-14, l. 18; H-30, l. 19; H-31, l. 19; H-b-1, l. 18; I-1, l. 15; I-7, l. 15; I-12, l. 15; I-13, l. 14; I-25, l. 14; I-30, l. 14; L-1-2, l. 17; N-17, l. 13; S-2, l. 14; S-6, l. 13; S-11, l. 12; S-13, l. 15; S-20, l. 12; S-c-4, l. 14; T-2, l. 14; T-8, l. 13; Y-10, l. 19; Y-11, l. 20; Y-39, l. 21; Y-45, l. 22; Y-55, l. 24; Y-60, l. 18; Z-b-2, l. 14; O.274, l. 18; O.277, l. 21; HMA, l. 16; Lyon 531, l. 15; M-niche, l. 21
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, C-b-2, D-2, D-5, E-3, F-15, F-16, G-20, H-12, H-23, H-b-2, I-16, I-18, I-24, I-26, I-27, S-1, S-15, Y-46, Y-47, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, S-12, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory

- d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A

5. Line 19, First Instance

- a) Manuscripts Which Contain the Variant: D-8, l. 16; F-8, l. 16; F-15, l. 7; F-17, l. 16; G-e-1, l. 17; G-e-2, l. 18; N-13, l. 18; P-4, l. 17; S-3, l. 17; S-4, l. 17; S-a-1, l. 17; S-a-2, l. 17; S-b-1, l. 16; S-b-2, l. 16; T-7, l. 16; Y-10, l. 23; Y-39, l. 26; Y-45, l. 26; Z-10, l. 15; WFL-2, l. 17; Zurich 1913, l. 19
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, E-3, G-d-2, H-12, H-d-2, I-7, I-16, I-18, I-24, I-26, I-27, L-5, L-6, L-33, L-34, L-36, S-1, S-6, Y-46, Y-47, Y-60, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory

6. Line 19, Second Instance

- a) Manuscripts Which Contain the Variant: B-23, l. 16; B-24, l. 19; B-30, l. 15; C-b-2, l. 17; D-2, l. 16; D-7, l. 17; D-8, l. 16; E-5, l. 21; F-1, l. 18; F-4, l. 16; F-9, l. 17; F-14c, l. 16; F-16, l. 16; S-8, l. 17; S-17, l. 18; S-22, l. 17; S-d-1, l. 17; S-d-2, l. 17; T-6, l. 17; Y-10, l. 24; Y-11, l. 25; Y-39, l. 26; Y-45, l. 26; Y-47, l. 24; Z-10, l. 16; WFL-1, l. 20
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-15, G-d-1, H-30, H-32, H-d-2, I-7, I-16, I-24, I-26, I-27, L-5, S-1, S-15, Y-46, Y-60, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
- d) Other: N-17 omits this suffix

7. Comments: See Appendix 1 §II.a.2.k.5.

XXV. *la-a* for *la*, Line 6

- A. Manuscripts Which Contain the Variant: Z-9, l. 6; Aleppo 2, l. 6; O.274, l. 7
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, B-30, C-8, C-10, D-5, E-3, F-2, F-15, G-20, H-12, H-23, H-d-2, I-7, I-17, I-18, I-24, I-26, I-27, L-6, N-6, S-8, Y-11, Z-2, Z-8, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Ash L. 109.1, Detroit 50.32, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

- C. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - D. Comments: See Appendix 1 §II.D.9.d.
- XXVI. *ana* vs. *a-na* for the Preposition *ana*
- A. *ana* for *a-na*
 - 1. Line 6
 - a) Manuscripts Which Contain the Variant: G-15, l. 5; I-3; I-4; I-30, l. 6; L-18, l. 8; Y-10, l. 7; Y-11, l. 8; Y-55, l. 10; Z-9, l. 6; AO 19856, l. 7; LBAF, l. 6; Lyon 531, l. 5
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-23, D-5, E-3, F-2, F-15, G-20, H-d-2, I-7, I-12, I-13, I-17, I-18, I-24, I-26, I-27, L-6, L-33, N-6, S-1, S-3, S-8, Y-46, Z-2, Z-8, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Other: C-6 has ⟨a⟩-na
 - 2. Line 11, Second Instance
 - a) Manuscripts Which Contain the Variant: L-5, l. 11; Y-10, l. 14
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, C-6, C-8, C-10, E-3, E-5, F-15, G-d-2, H-12, H-27, H-d-2, I-16, I-18, I-24, I-26, I-27, L-6, L-20, Y-39, Y-47, Z-8, Z-9, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, Detroit 50.32, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - 3. Line 19, First Instance
 - a) Manuscripts Which Contain the Variant: Y-11, l. 25; Y-39, l. 25; Y-45, l. 26; Y-60, l. 24
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, E-3, F-15, G-11, H-12, H-b-1, H-d-2, I-16, I-18, I-24, I-26, I-27, L-6, L-33, S-6, S-15, Y-46, Y-47, Z-8, Z-9, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
 - 4. Line 19, Second Instance
 - a) Manuscripts Which Contain the Variant: G-2, l. 19; G-4, l. 18; H-1, l. 23; I-13, l. 18; P-4, l. 17; Y-11, l. 25; Y-45, l. 26

- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-15, H-12, H-d-2, I-7, I-16, I-24, I-26, I-27, L-5, L-6, L-33, L-34, L-36, S-1, S-6, S-15, S-b-2, Y-46, Y-47, Y-60, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMi 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
 - d) Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - 5. Comments: See Appendix 1 §II.A.2.d.4.
- B. *a-na* for *ana*
 - 1. Line 8, First Instance
 - a) Manuscripts Which Contain the Variant: N-17, l. 7; S-1, l. 8; S-2, l. 7; S-6, l. 7; S-13, l. 8; S-20, l. 7; S-c-4, l. 7; T-8, l. 7; Y-10, l. 10; Y-11, l. 12; Y-45, l. 12; Y-47, l. 11; Y-60, l. 9
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-8, C-10, C-11, D-5, E-3, F-1, F-9, F-15, G-11, G-20, I-7, I-16, I-24, I-26, I-27, L-5, L-6, S-3, Y-46, Z-8, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, Emory, Lyon 531, 2.A(a).SVII, NCMi 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: S-26, Z-1, Z-2, Z-6, G-a, BM 139983
 - d) Other: the reading of G-27 at this point is uncertain
 - 2. Line 8, Second Instance
 - a) Manuscripts Which Contain the Variant: Y-10, l. 10; Y-45, l. 12; Y-60, l. 10
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-8, C-10, D-5, E-3, F-2, F-15, H-10, H-12, I-16, I-18, I-24, I-26, I-27, L-5, L-18, N-6, S-6, S-15, Y-47, Z-3, Z-8, Z-10, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMi 4, SF 3972, Vatican 15026
 - c) Manuscripts Which Conclude before This Point: S-26, Z-1, Z-2, Z-6, G-a, BM 139983
 - d) Other: B-5 omits this preposition
 - 3. Line 11, First Instance
 - a) Manuscripts Which Contain the Variant: Y-39, l. 15; Y-45, l. 15; Y-47, l. 15; Y-55, l. 18; Y-60, l. 12
 - b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, B-30,

- C-6, C-8, C-10, D-2, D-5, E-3, F-15, H-12, H-b-2, H-d-2, I-16, I-24, I-26, I-27, L-5, L-11, L-18, L-33, S-6, S-15, S-22, Y-46, Z-3, Z-8, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, BM 139999, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, Vatican 15026
- c) Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
4. Line 15
- a) Manuscripts Which Contain the Variant: I-3; I-7, l. 15; I-25, l. 14; I-30, l. 15; Lyon 531, l. 15
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-2, D-5, E-3, F-2, F-15, G-9, H-12, H-b-2, H-d-2, I-16, I-24, I-26, I-27, L-5, L-6, L-20, L-34, N-13, Y-46, Z-8, Z-9, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, BM 139999, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- c) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- d) Other: no variant for this segment is listed for I-4
5. Line 16, First Instance
- a) Manuscripts Which Contain the Variant: N-6, l. 14; N-8, l. 17; N-12, l. 16
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-14c, F-15, G-20, H-12, H-23, H-b-2, H-d-2, I-16, I-18, I-24, I-26, I-27, L-5, L-18, S-1, S-3, S-4, S-6, S-22, T-2, T-7, Y-46, Y-47, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, Vatican 15026
- c) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- d) Other: Z-9 omits this preposition
6. Line 16, Second Instance
- a) Manuscripts Which Contain the Variant: Y-45, l. 23; Y-55, l. 25; Y-60, l. 20
- b) Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-15, G-9, H-12, I-16, I-18, I-24, I-26, I-27, L-5, L-6, L-20, L-33, L-34, S-15, Y-47, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, BM 139999,

Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, SF 3972, Vatican 15026

- c) Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory

- d) Other: B-23, G-18, Y-10, Y-39 omit this preposition

7. Comments: See Appendix 1 §II.A.2.1.5.

XXVII. *a-na i-da{-at}* EN-*ti-a*, Line 6

- A. Manuscripts Which Contain the Variant: G-c-4, l. 10; N-13, l. 5
B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-14, B-15, B-17, B-18, B-19, B-20, B-28, C-8, D-5, D-6, E-3, E-5, F-2, F-15, G-20, G-c-2, H-5, H-d-2, I-7, I-17, I-18, I-24, I-26, I-27, L-6, L-33, N-6, S-1, S-3, S-8, Y-46, Z-2, Z-8, WFL-13, WFL-14, 2.A(a).SVII, 1962.14, 2010,6022.19, AC I.1928.1, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 132907, BM 139999, Charité, Detroit 50.32, HMA, LA 71.73.1b, NCMI 4, SF 3972, Vatican 15026
C. Comments: These manuscripts do not share a variant profile. It is possible that *i-da* was intended to be a dual form, though it would be in the nominative case when it should be oblique. The copyist may have misread his exemplar, assuming that a dual form was intended. On the other hand, it is also possible that the similarity of the DA and the AD signs caused the omission of AD.

XXVIII. *lu* for *lu-ú*, Line 6

- A. Manuscripts Which Contain the Variant: Y-45, l. 9; Z-9, l. 6; B-b, l. 16; BM 139983, l. 17
B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-14, B-15, B-17, B-18, B-19, B-20, B-28, C-8, C-11, D-5, D-6, E-3, E-5, F-1, F-2, F-15, H-12, I-4, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-33, N-6, N-8, S-1, S-3, Y-46, Y-47, WFL-13, WFL-14, 2.A(a).SVII, 2010,6022.19, AC I.1928.1, Aleppo 2, Ash L. 109.1, Beirut, BM 132907, BM 139999, Detroit 50.32, Emory, HMA, LA 71.73.1b, NCMI 4, SF 3972, Vatican 15026
C. Comments: This variant involves a defective orthography of the particle *lū*. The variant appears to be randomly distributed, so it is likely that this was an accidental omission, probably facilitated by the fact that a defective orthography was one correct way of writing this particle.

XXIX. ÉRIN.ĤI.A.MEŠ-*at* for ÉRIN.ĤI.A.MEŠ, Line 6

- A. Manuscripts Which Contain the Variant: B-26, l. 9; C-6, l. 7; C-b-2, l. 5; O.274, l. 8; O.277, l. 8; M-niche, l. 8
B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-4, C-8, C-10, D-5, E-3, F-2, F-14c, F-15, G-2, H-2, H-12, I-7, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-20, L-33, N-8, S-1, S-6, S-15, S-c-4, Y-47, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Emory, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
C. Manuscripts Which Conclude before This Point: G-a

- D. Other
1. Z-a-1 omits the final sign or signs of this sequence: ÉRIN.HI.A(.MEŠ).
 2. no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- E. Comments: See Appendix 1 §II.C.2.f.5.
- XXX. *ú-(šam-)qit*, Line 7
- A. Manuscripts Which Contain the Variant: F-1, l. 7; H-3, l. 8; H-27, l. 9
 - B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-8, C-10, D-5, D-6, E-3, F-6, F-15, G-20, I-4, I-7, I-16, I-17, I-18, I-24, I-26, I-27, L-34, S-15, S-b-1, T-2, Z-8, Z-b-2, WFL-1, WFL-13, WFL-14, 2.A(a).SVII, 2010,6022.19, AC I.1928.1, Aleppo 1, Ash L. 109.1, Beirut, BM 132907, BM 139999, Charité, Detroit 50.32, Emory, LA 71.73.1b, Lyon 531, NCMI 4, SF 3972, Vatican 15026
 - C. Manuscripts Which Conclude before This Point: G-a, BM 139983
 - D. Comments: This variant is randomly distributed, and thus was probably not transmitted to these manuscripts from one or more exemplars. This variant is thus likely an instance of haplography of the *Ú* sign, produced in the course of the copying of these manuscripts.
- XXXI. ^dŠá-maš {u} ^dIŠKUR, Line 7
- A. Manuscripts Which Contain the Variant: F-8, l. 6; F-17, l. 6; H-14, l. 8; N-16, l. 6; P-3, l. 6; T-5, l. 8; WFL-2, l. 6
 - B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-14, B-16, B-17, B-18, B-19, B-20, B-28, C-8, C-10, D-5, D-6, E-3, E-5, F-15, F-16, G-20, G-30, H-12, I-4, I-7, I-16, I-17, I-24, I-26, I-27, L-33, S-4, Y-10, Y-46, Y-47, Z-8, WFL-13, WFL-14, 1962.14, 2010,6022.19, AC I.1928.1, AO 19856, Ash L. 109.1, Beirut, BM 132907, BM 139999, Charité, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - C. Manuscripts Which Conclude before This Point: Z-1, G-a, BM 139983
 - D. Comments: This is probably an accidental omission in at least some cases. However, the fact that this variant is part of one or more variant profiles suggests that it was transferred to these reliefs from one or more exemplars.
- XXXII. KUR(.KUR) *Na-i-ri*, Line 7
- A. Manuscripts Which Contain the Variant: Y-10, l. 9; Y-45, l. 10; Y-46, l. 10; Y-60, l. 8; O.277, l. 9; M-niche, l. 10
 - B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-4, C-8, C-10, D-5, E-3, F-1, F-2, F-15, G-20, G-31, H-12, H-b-2, H-d-2, I-7, I-16, I-17, I-18, I-24, I-26, I-27, L-5, L-18, L-20, L-33, N-6, S-1, S-3, Y-47, Z-3, Z-8, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, Lyon 531, MA 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - C. Manuscripts Which Conclude before This Point: Z-1, G-a, BM 139983
 - D. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - E. Comments: See Appendix 1 §II.C.2.h.5.
- XXXIII. Orthographies of KUR.NI-RIB
- A. Initial Comments

1. The orthographies of this term pose a thorny problem. In line 7 of the Standard Inscription, KUR.NI-RIB is treated as a toponym in its own right, being listed among the lands included under the rubric Nairi-lands: ÉRIN.ḪI.A.MEŠ KUR.KUR *Na-i-ri*^{kur} *Ḫab-ḫi*^{kur} *Šu-ba-re-e u* KUR.NI-RIB, “the armies of the Nairi lands: Ḫabḫu, Šubarû, and KUR.NI-RIB.” This undoubtedly corresponds with Ashurnasirpal’s third campaign,⁷⁹⁸ in which he fought with an entity that he refers to as KUR.NI-IR-BU, located in the Tur Abdin region.⁷⁹⁹ The remainder of the instances of a term KUR.NI-RIB in the Standard Inscription is in the collocation KUR.NI-RIB *ša* GN or, related, KUR.NI-RIB *ša bi-ta-ni* (lines 9 and 11) with orthographic variants listed below.
2. On first glance, one assumes for the cases in lines 9 and 11 that the term is *nērebu*, “pass,” hence “pass of GN,” and this works from a topographic point of view, since the geographical names are in mountainous regions. However, it is strange that 1) *nērebu* should have the determinative KUR, though it is possible to read this simply as a logogram, “land of the pass(es) of GN”; and 2) *nērebu* should be in the *status absolutus* (or *status constructus*) before the determinative pronoun *ša*, though this is not entirely unprecedented.⁸⁰⁰ Another complication is the fact that all but one of the variants of the normal orthography for KUR.NI-RIB (KUR.NI-IR-BE and KUR.NI-IR-BI) in line 7 show vowel syncope, while the variants of the normal orthography of the term in lines 9 and 11 do not, suggesting that they do not have the same vowel structure, i.e., that at least two different terms are in view among the manuscripts of the Standard Inscription: one in line 7 and another in the variants of lines 9 and 11.
3. With reference to the use of the term to refer to the Tur Abdin region, K. Kessler has asserted, “Im Gegensatz zu älteren Überlegungen, die sich um eine exakte Lokalisierung bemühen, scheint es sich doch mehr um ein nur bei Assurnasirpal gebrauchtes, literarisch geprägtes Toponym zu handeln, das die Schwierigkeiten dieses gebirgigen Territoriums kennzeichnet.”⁸⁰¹ As such, he suggests the translation “Paßland.” Building on Kessler’s proposal, I tentatively suggest that there are either three terms in use here, or two terms, one of which has two senses: 1) a (quasi[?])-toponym, *Nereb* or

⁷⁹⁸ Annals (RIMA 2.0.101.1) i 101ff.

⁷⁹⁹ Annals (RIMA 2.0.101.1) i 112; ii 1-2.

⁸⁰⁰ Cf. *ina né-reb ša bi-rit*^{kur} *La-a-ra*^{kur} *Bi-di-ir-gi*, “in the pass between Mt. Lāra and Mt. Bidirgi” (Annals [RIMA 2.0.101.1] ii 60). Note also K.8563, rev. 3, a manuscript of Tablet III of Standard Babylonian Etana cited by CAD N/2 s.v. *nērebu* mng. 1e. Cf., however, the copy of Haul (2000, Taf. X), which reads *‘né-reb ša’*¹ *KÁ*^d *A-nim*^d *En-lī*^l [. . .], with the photograph of the tablet at CDLI (P397680), which may be better read as *‘né²-reb’*¹ *KÁ*^d *A-nim*^d *En-lī*^l [. . .].

⁸⁰¹ Kessler 1980, 26.

Nerbu (Kessler’s “Paßland”; note that vowel syncope occurs for this term) which has, apparently, two senses: a) one referring generally to the “Pass-land” associated with a place (i.e., ^{kur}*Nereb ša GN*) and b) another referring specifically to the “Pass-land” of Nairi (*Nereb/Nerbu* can stand alone); and 2) *nērebu*, the noun meaning “pass.”⁸⁰²

4. The variants found here can be explained as either variant spellings of one or the other of these terms or as replacements of one of these terms with the other. The fact that KUR.NI-RIB becomes the majority text in all contexts in both compositions suggests that at some point in the history of these compositions, the diversity of orthographies of these terms was leveled, and only KUR.NI-RIB was used, possibly because the terms had this orthography in common.

B. Variants of KUR.NI-RIB in Line 7

1. Initial Comments: This instance occurs in a series of countries that were part of the Nairi lands: ÉRIN.HI.A.MEŠ KUR.KUR *Na-i-ri* ^{kur}*Ḫab-ḫi* / ^{kur}*Šu-ba-re-e u* KUR.NI-RIB, “the armies of the Nairi lands: Ḫabḫu, Šubarû, and Nereb.” If the proposal made above is correct, I suggest that these variants are different ways of spelling the toponym *Nereb/Nerbu*. As seen here and in the Annals, KUR.NI-RIB and variants can stand alone for this geographical name, presumably because the place was well-known to the relevant Assyrians. The variant in N-16 may have been caused by confusion with *nērebu*.
2. Variants
 - a) NI-RIB for KUR.NI-RIB
 - (1) Manuscripts Which Contain the Variant: B-1, l. 8; B-30, l. 6; C-3, l. 10; C-4, l. 9; S-a, l. 29
 - (2) Comments: It is likely that the omission of the determinative was a scribal error at some stage of transmission, since this is probably the (quasi-)toponym (cf. above) in a list of geographical names with the KUR determinative. The fact that this variant is shared among manuscripts which otherwise share numerous other variant suggests that, at least in some cases, the variant was transferred from one or more exemplars.
 - b) KUR.NI-IR-BE for KUR.NI-RIB
 - (1) Manuscripts Which Contain the Variant: G-27, l. 16; I-12, l. 7; I-13, l. 7; N-17, l. 6; S-2, l. 7; S-13, l. 7; S-20, l. 6; S-c-4, l. 7; T-8, l. 7; Z-6, l. 15
 - (2) Comments: This is likely a declined form of the (quasi-)toponym, an Assyrian genitive form, as is appropriate in con-

⁸⁰² AHw, p. 780a; CAD N/2 s.v. *nērebu*.

c) KUR.NI-IR-BI for KUR.NI-RIB

3. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, C-10, E-3, F-2, F-15, G-11, H-30, H-b-2, I-16, I-17, I-18, I-24, I-26, I-27, L-5, L-6, L-34, N-6, S-1, S-6, S-15, Y-47, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

5. Other

- C. Variants of KUR.NI-RIB *šá bi-ta-ni* in Line 9, First Instance

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er, that the term refers not to a political entity, but to the Pass-lands of the interior, i.e., in the first sense of this (quasi-)toponym.

2. Variants

a) KUR.NI-RI-BE for KUR.NI-RIB

- (1) Manuscripts Which Contain the Variant: O.274, l. 11
- (2) Comments: This can be explained as an Assyrian plural form of *nērebu*, hence “passes of the interior.” This orthography may have been produced through confusion with the (quasi-)toponym, which is what is expected here. Given the fact that O.274 is the only manuscript with this variant, it is possible that it was produced in error by a copyist scribe, perhaps attracted by the same orthography for what is likely a different term than should be here, later in this line.

b) KUR.NI-RIB

- (1) Manuscripts Which Contain the Variant: I-3; I-4; I-7, l. 9; I-12, l. 9; I-13, l. 8; I-25, l. 8; I-30, l. 8; M-niche, l. 12; AO 19856, l. 10; Ash L. 109.1, l. 2; O.277, l. 12; LBAF, l. 8; Lyon 531, l. 8; 2.A(a).SVII, l. 1; SF 3972, l. 2

3. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-10, C-11, D-5, E-3, F-15, H-10, I-16, I-18, I-24, I-26, I-27, S-1, S-b-1, Y-47, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, HMA, LA 71.73.1b, NCMI 4, Vatican 15026

4. Manuscripts Which Conclude before This Point: G-27, S-26, Z-1, Z-2, Z-6, G-a, BM 139983

D. Variants of KUR.NI-RIB *ša^{kur} Kîr-ru-ri* in Line 9, Second Instance

1. Initial Comments: This instance occurs in the phrase TA KUR.NI-RIB *ša^{kur} Kîr-ru-ri a-di^{kur} Gîl-za-ni*, “from the pass(-land) of Kirruru to Gilzānu.” This instance clearly does not refer to the *kurNereb/^{kur}Nerbu* of the Nairi lands, and must mean the Pass-lands of Kirruru, i.e., the Pass-lands in the region of Kirruru. If we interpret the form in the majority of manuscripts (KUR.NI-RIB) as the (quasi-)toponym, used in its more generic sense, this may explain why the term is in the *status absolutus*.

2. Variants

a) NI-RIB for KUR.NI-RIB

- (1) Manuscripts Which Contain the Variant: B-1, l. 10; B-30, l. 8; C-3, l. 12; C-4, l. 11; H-3, l. 11; Y-39, l. 13
- (2) Comments: This form may be explained as the (quasi-)toponym *Nereb/Nerbu*, without its determinative. This could be a simple scribal omission. The fact that this variant is shared among manuscripts which otherwise share numerous other variants suggests that at least some instances of

this variant were transferred to these reliefs from one or more exemplars.

b) KUR.NI-RI-BE for KUR.NI-RIB

- (1) Manuscripts Which Contain the Variant: G-2, l. 10; G-8, l. 9; H-1, l. 11; H-6, l. 18; H-14, l. 11; H-23, l. 16; I-1, l. 9; L-10, l. 12; N-12, l. 9; S-4, l. 9; S-8, l. 8; O.274, l. 11
- (2) Comments: This can be explained as an Assyrian plural form of *nērebu*, hence “passes of Kurruru.”

3. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-15, G-11, G-20, G-31, H-12, I-16, I-24, I-26, I-27, L-6, L-34, N-8, S-1, S-22, S-b-2, Y-47, Z-8, Z-9, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, Detroit 50.32, Lyon 531, 2.A(a).SVII, NCM I 4, SF 3972, Vatican 15026
4. Manuscripts Which Conclude before This Point: G-27, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
5. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A

E. Variants of KUR.NI-RIB *šá^{kur}Ba-bi-te* in Line 11

1. Initial Comments: This instance is in the context of the summary phrase TA KUR.NI-RIB *šá^{kur}Ba-bi-te a-di^{kur}Haš-mar*, “from the Pass-land of Babite to Hašmar” (majority text). It is clear that it does not refer to the *^{kur}Nereb* in the Nairi lands, but this majority orthography probably indicates the (quasi-)toponym in its broader sense.
2. Variants
 - a) NI-RIB for KUR.NI-RIB
 - (1) Manuscripts Which Contain the Variant: B-1, l. 12; B-30, l. 9; C-3, l. 14; C-4, l. 13; O.277, l. 15; M-niche, l. 15
 - (2) Comments: This form may be explained as the (quasi-)toponym *Nereb/Nerbu*, without its determinative. This could be a simple scribal omission. The fact that this variant is shared among manuscripts which otherwise share numerous other variants suggests that at least some instances of this variant were transferred to these reliefs from one or more exemplars.
 - b) KUR.NI-RI-BE for KUR.NI-RIB
 - (1) Manuscripts Which Contain the Variant: D-8, l. 9; F-4, l. 10; I-12, l. 10; I-13, l. 10; Y-11, l. 15; Y-46, l. 15; E-c-2 ii 6; Aleppo 1, l. 12
 - (2) Comments: This can be explained as an Assyrian plural form of *nērebu*, hence “passes of Babite.” Since at least some of the manuscripts which bear this variant also share numerous other variants, it is likely that this variant was transferred in some cases from one or more exemplars.
 - c) KUR.NI-RI-BI for KUR.NI-RIB

- (1) Manuscripts Which Contain the Variant: I-7, l. 11; I-25, l. 10; I-30, l. 10; Y-10, l. 14; Y-39, l. 15; Y-45, l. 16; Y-55, l. 18; Lyon 531, l. 10
- (2) Comments: This can be explained as a Babylonian plural form of *nērebu*, hence “passes of Babite.” Since at least some of the manuscripts which bear this variant also share numerous other variants, it is likely that this variant was transferred in some cases from one or more exemplars.
3. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-15, F-17, G-20, I-16, I-18, I-24, I-26, I-27, L-5, L-20, L-34, N-16, S-1, S-4, S-15, Y-47, Y-60, Z-8, Z-10, Z-b-2, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
4. Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
5. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A

XXXIV. *e-ber-ta-an* for *e-ber-tan*

A. Line 8

1. Manuscripts Which Contain the Variant: G-27, l. 17; I-3; I-4; I-12, l. 7; I-13, l. 7; I-25, l. 7; I-30, l. 7; N-17, l. 6; S-1, l. 7; S-2, l. 7; S-6, l. 7; S-13, l. 8; S-20, l. 6; S-c-4, l. 7; T-8, l. 7; Aleppo 1, l. 8; Aleppo 2, l. 8; AO 19856, l. 9; O.274, l. 9; O.277, l. 10; LBAF, l. 7; Lyon 531, l. 7; M-niche, l. 11
2. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-8, C-10, D-5, E-3, F-15, G-11, H-12, H-d-2, I-7, I-16, I-17, I-24, I-26, I-27, L-20, L-33, S-b-1, Y-47, Z-6, Z-8, Z-b-2, WFL-13, WFL-14, E-c-2, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
3. Manuscripts Which Conclude before This Point: Z-1, Z-2, Z-6, G-a, BM 139983

B. Line 9

1. Manuscripts Which Contain the Variant: I-3; I-4; I-7, l. 9; I-12, l. 9; I-13, l. 9; I-25, l. 8; I-30, l. 9; Aleppo 1, l. 10; Aleppo 2, l. 10; AO 19856, l. 10; O.274, l. 11; O.277, l. 13; LA 71.73.1b, l. 10; LBAF, l. 9; M-niche, l. 13
2. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-1, F-2, F-15, F-16, G-20, G-c-2, H-12, H-27, H-b-2, H-d-2, I-16, I-24, I-26, I-27, L-5, L-20, L-33, L-36, N-6, S-3, S-6, S-15, S-c-4, Y-60, Z-8, WFL-13, WFL-14, S-a, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
3. Manuscripts Which Conclude before This Point: G-27, S-26, Z-1, Z-2, Z-6, G-a, BM 139983

- C. Comments: See Appendix 1 §I.A.3.d., §I.B.4.d.
- XXXV. ^{id}IDIGNA instead of ^{id}HAL.HAL for *Idiqlat*, Line 8
- A. Manuscripts Which Contain the Variant: B-5, l. 6; Y-11, l. 11; Y-46, l. 11; Y-55, l. 14; Aleppo 2, l. 8; Ash L. 109.1, O.274, l. 10; O.277, l. 11; M-niche, l. 11
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-8, C-10, D-5, E-3, F-15, H-12, H-b-2, H-d-2, I-7, I-16, I-17, I-24, I-26, I-27, L-6, L-20, L-33, S-1, S-4, S-b-1, Y-47, Z-8, WFL-13, WFL-14, 2010,6022.19, BM 139999, Detroit 50.32, Emory, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: Z-1, Z-2, Z-6, G-a, BM 139983
- D. Comments: See Appendix 1 §II.C.2.i.4.
- XXXVI. EN for *a-di*
- A. Line 8, First Instance
1. Manuscripts Which Contain the Variant: I-25, l. 8; I-30, l. 8; AO 19856, l. 9; O.277, l. 11; LBAF, l. 7; Lyon 531, l. 7; M-niche, l. 11
 2. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-4, C-8, C-10, D-5, E-3, F-15, G-20, H-12, H-b-2, H-d-2, I-7, I-16, I-17, I-24, I-26, I-27, L-6, L-33, S-1, S-4, S-b-2, Y-47, Z-8, WFL-5, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 3. Manuscripts Which Conclude before This Point: Z-1, Z-2, Z-6, G-a, BM 139983
 4. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- B. Line 8, Second Instance
1. Manuscripts Which Contain the Variant: I-7, l. 8; I-12, l. 8; I-13, l. 8; I-25, l. 8; I-30, l. 8; AO 19856, l. 9; O.277, l. 11; LA 71.73.1b, l. 9; M-niche, l. 12
 2. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-8, C-10, D-5, E-3, F-1, F-2, F-15, G-11, G-20, H-10, H-12, I-16, I-18, I-24, I-26, I-27, L-5, L-6, L-34, N-6, S-6, S-c-4, Y-47, Y-60, Z-8, WFL-1, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 3. Manuscripts Which Conclude before This Point: S-26, Z-1, Z-2, Z-6, G-a, BM 139983
 4. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- C. Line 9, First Instance
1. Manuscripts Which Contain the Variant: H-3, l. 11; I-7, l. 9; I-12, l. 9; I-13, l. 8; I-25, l. 8; I-30, l. 8; AO 19856, l. 10; Ash L. 109.1, ll. 2; O.274, l. 11; O.277, l. 12; LBAF, l. 8; Lyon 531, ll. 8; 2.A(a).SVII, l. 1; M-niche, l. 12
 2. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-10, C-11, D-5, E-3, F-15, G-d-2, H-10, H-b-2, I-16, I-18, I-24, I-26,

- I-27, L-6, S-1, S-4, S-15, S-b-1, Y-47, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Emory, HMA, LA 71.73.1b, NCMI 4, SF 3972, Vatican 15026
3. Manuscripts Which Conclude before This Point: G-27, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
 4. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- D. Line 9, Second Instance
1. Manuscripts Which Contain the Variant: I-12, l. 9; I-13, l. 9; I-25, l. 8; I-30, l. 9; Aleppo 1, l. 10; AO 19856, l. 10; O.274, l. 11; O.277, l. 13; HMA, l. 10; LA 71.73.1b, l. 10; M-niche, l. 13
 2. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-2, D-5, E-3, F-1, F-2, F-15, F-16, G-20, H-12, I-7, I-16, I-24, I-26, I-27, L-6, L-20, L-34, S-3, S-8, Y-46, Y-47, Z-8, Z-9, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 3. Manuscripts Which Conclude before This Point: G-27, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
 4. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- E. Line 10, First Instance
1. Manuscripts Which Contain the Variant: I-7, l. 9; I-30, l. 9; AO 19856, l. 10; Ash L. 109.1, l. 3; O.274, l. 12; O.277, l. 13; LBAF, l. 9; Lyon 531, l. 9; M-niche, l. 13
 2. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-4, C-6, C-8, C-10, C-11, D-5, E-3, F-15, H-b-2, H-d-2, I-16, I-24, I-26, I-27, L-5, L-11, L-33, N-6, S-6, S-15, Y-47, Z-8, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 3. Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
 4. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- F. Line 11
1. Manuscripts Which Contain the Variant: L-5, l. 11; AO 19856, l. 12; O.277, l. 15; HMA, l. 12; LBAF, l. 11; M-niche, l. 15
 2. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, C-6, C-8, C-10, E-3, F-2, F-15, G-11, G-20, H-27, H-d-2, I-16, I-18, I-24, I-26, I-27, L-6, L-20, L-34, N-8, S-1, Y-47, Z-8, Z-9, Z-b-2, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, Detroit 50.32, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 3. Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 4. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- G. Line 14

1. Manuscripts Which Contain the Variant: H-3, l. 19; I-7, l. 14; I-13, l. 14; I-25, l. 13; I-30, l. 13; Aleppo 2, l. 14; AO 19856, l. 15; Ash L. 109.1, l. 9; O.277, l. 20; Lyon 531, l. 14; M-niche, l. 20
 2. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-4, C-6, C-8, C-10, D-5, E-3, F-15, H-12, H-30, H-d-2, I-12, I-16, I-24, I-26, I-27, L-20, L-34, S-8, Y-11, Y-46, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, BM 139999, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 3. Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 4. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- H. Comments: See Appendix 1 §II.A.2.e.7; §II.C.2.i.8.
- XXXVII. GAL-*ti* for GAL-*te*, Line 8
- A. Manuscripts Which Contain the Variant: I-12, l. 8; I-13, l. 8; I-25, l. 7; I-30, l. 8; AO 19856, l. 9; Ash L. 109.1, l. 2; O.274, l. 10; O.277, l. 11; HMA, l. 9; LBAF, l. 7; Lyon 531, l. 7; M-niche, l. 11
 - B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, B-30, C-10, D-5, E-3, F-15, F-16, G-11, G-20, G-31, G-c-2, H-b-2, I-7, I-16, I-17, I-24, I-26, I-27, L-6, N-13, S-3, S-8, S-22, Y-46, Y-47, Z-8, Z-9, WFL-13, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, Detroit 50.32, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972
 - C. Manuscripts Which Conclude before This Point: S-26, Z-1, Z-2, Z-6, G-a, Bm 139983
 - D. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - E. Comments: See Appendix 1 §I.A.1.e.
- XXXVIII. GÌR.2-*šú* for GÌR.2.MEŠ-*šú*, Line 8
- A. Manuscripts Which Contain the Variant: B-1, l. 9; B-30, l. 7; C-3, l. 11; C-4, l. 10; G-2, l. 9; G-4, l. 8; G-7, l. 9; G-8, l. 8; G-16, l. 7; G-18, l. 11; G-27, l. 20; G-31, l. 9; G-d-1, l. 8; H-1, l. 10; H-2, l. 10; H-3, l. 11; H-4, l. 10; H-6, l. 17; H-9, l. 8; H-14, l. 10; H-27, l. 11; H-29, l. 11; H-30, l. 9; H-34, l. 12; H-b-1, l. 11; H-b-2, l. 10; H-d-2, l. 11; I-1, l. 8; I-7, l. 8; I-17, l. 1; I-30, l. 8; L-6, l. 10; L-7, l. 10; L-10, l. 11; L-20, l. 11; L-34, l. 10; L-35, l. 12; N-8, l. 8; N-17, l. 7; P-2, l. 10; S-1, l. 8; S-2, l. 8; S-4, l. 9; S-8, l. 8; S-13, l. 9; S-20, l. 7; S-c-4, l. 8; T-8, l. 8; Z-3, l. 12; Z-a-1, l. 14; Aleppo 1, l. 9; AO 19856, l. 9; O.277, l. 12; Emory, l. 15; LA 71.73.1b, l. 9; LBAF, l. 8; M-niche, l. 12
 - B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-8, C-10, E-3, F-2, F-15, H-10, H-12, H-23, I-16, I-18, I-24, I-26, I-27, L-5, L-11, L-18, N-6, N-12, S-6, S-15, T-7, Y-47, Y-60, Z-8, WFL-13, WFL-14, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - C. Manuscripts Which Conclude before This Point: S-26, Z-1, Z-2, Z-6, G-a, BM 139983
 - D. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - E. Comments: See Appendix 1 §II.A.2.f.5.

- XXXIX. EN KUR.NI-RIB *šá bi-ta-ni* (and orthographic variants) for *a-di* ^{kur}*Ú-ra-ar-tí*,
 Line 9
- A. Manuscripts Which Contain the Variant
1. EN KUR.NI-RI-BE *šá bi-ta-ni*: O.274, l. 11
 2. [. . . KUR.NI-RI]B *šá bi-ta-a-[ni . . .]*: SF 3972, l. 2
 3. EN KUR.NI-RIB *šá bi-ta-ni*: I-3; I-4; I-7, l. 9; I-12, l. 9; I-13, l. 8; I-25, l. 8; I-30, l. 8; AO 19856, l. 10; Ash L. 109.1, l. 2; O.277, l. 12; LBAF, l. 8; Lyon 531, l. 8; M-niche, l. 12
 4. [. . . E]N KUR.NI-R[IB . . .]: 2.A(a).SVII, l. 1
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-10, C-11, D-5, E-3, F-15, H-10, I-16, I-18, I-24, I-26, I-27, L-6, S-1, S-b-1, Y-47, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, HMA, LA 71.73.1b, NCMI 4, Vatican 15026
- C. Manuscripts Which Conclude before This Point: G-27, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
- D. Comments: See Chapter Six (§6.2.1.1.) for an extended discussion of this variant.
- XL. ^{kur}*Gíl-za-a-ni* for ^{kur}*Gíl-za-ni*, Line 9
- A. Manuscripts Which Contain the Variant: G-7, l. 10; G-16, l. 8; G-31, l. 9; H-9, l. 9; H-30, l. 10; I-18, l. 3; L-35, l. 13; N-17, l. 8; S-1, l. 9; S-2, l. 8; S-13, l. 9; S-20, l. 7; S-c-4, l. 8; T-8, l. 8; Y-10, l. 12; Y-39, l. 13; Y-45, l. 14; Y-60, l. 11
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-2, D-5, E-3, F-1, F-2, F-9, F-15, F-16, G-12, G-20, H-12, H-33, I-7, I-16, I-24, I-26, I-27, L-5, L-6, L-20, L-34, S-3, S-6, S-8, Y-46, Y-47, Z-8, WFL-5, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: G-27, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
- D. Comments: This variant involves a plene spelling, rather than a defective spelling, of a long vowel. Either orthography was probably correct,⁸⁰³ but it is worth observing that this is a geographical name, and may not have been as familiar to the scribes as other terms with lengthened vowels. As such, the presence of the plene spelling of the lengthened vowel implies that the scribe who produced this variant was aware of the correct vocalization of the term. While it is possible that such a variant was produced by a copyist, it is less likely than for such a change in a more common term. The fact that this variant occurs in variant profiles suggests that it was transferred from one or more exemplars for at least some of the manuscripts.
- XLI. ^{uru}DU₆-*Ba-ri* for ^{uru}DU₆-*Ba-a-ri*, Line 10
- A. Manuscripts Which Contain the Variant: B-1, l. 10; B-30, l. 8; C-3, l. 13; C-4, l. 12; F-14c, l. 8; Z-9, l. 10

⁸⁰³Parpola 1970, 132.

- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, C-11, E-3, F-15, F-17, G-11, G-20, H-5, H-10, H-23, H-b-2, H-d-2, I-16, I-18, I-24, I-26, I-27, L-5, L-33, S-15, Y-47, Z-8, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
- D. Comments: This variant involves the defective spelling of a geographical name. Both orthographies were probably correct,⁸⁰⁴ and this shortened spelling may have been introduced at any stage in the transmission process. The fact that this variant is part of at least one variant profile suggests that it was transferred from one or more exemplars in at least some cases.
- XLII. ^{uru}DU₆-šá-*Ab-ta-ni* for ^{uru}DU₆-šá-*Ab-ta-a-ni*, Line 10
- A. Manuscripts Which Contain the Variant: B-5, l. 8; D-8, l. 8; F-1, l. 10; F-3, l. 10; F-4, l. 10; G-3, l. 11; G-4, l. 10; G-6, l. 11; G-14, l. 8; G-15, l. 8; G-29, l. 11; G-30, l. 9; G-c-2, l. 14; G-c-4, l. 20; H-4, l. 12; H-5, l. 13; H-27, l. 13; H-31, l. 15; H-32, l. 14; H-d-2, l. 13; I-3; I-4; I-7, l. 10; I-12, l. 10; I-13, l. 10; I-25, l. 9; I-30, l. 9; L-1-2, l. 11; L-8, l. 11; L-11, l. 11; L-18, l. 13; L-33, l. 12; N-19, l. 9; S-11, l. 8; S-12, l. 13; S-17, l. 10; S-d-1, l. 9; T-2, l. 9; WFL-5, l. 16; Y-11, l. 14; Y-46, l. 15; Y-55, l. 17; Z-3, l. 14; Z-a-1, l. 17; E-c-2 i 39; Aleppo 1, l. 11; AO 19856, l. 11; O.274, l. 12; LA 71.73.1b, l. 11
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-6, F-14c, F-15, F-17, G-20, G-d-2, H-12, H-33, I-16, I-18, I-24, I-26, I-27, L-6, L-34, S-1, Y-47, Y-60, Z-9, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
- D. Other: N-13 omits the latter half of this geographical name
- E. Comments: See Appendix 1 §II.A.2.g.5.
- XLIII. ^{uru}DU₆-šá-^P*Za-ab-da-ni* for ^{uru}DU₆-šá-*Za-ab-da-ni*, Line 10
- A. Manuscripts Which Contain the Variant: B-28, l. 9; Y-10, l. 12; Y-11, l. 14; Y-39, l. 14; Y-55, l. 17; O.274, l. 12
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, C-6, C-8, C-10, D-5, E-3, F-2, F-15, G-20, G-d-1, H-27, I-16, I-18, I-24, I-26, I-27, L-6, L-20, L-34, P-3, S-22, S-b-1, Y-46, Y-47, Y-60, Z-9, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, Detroit 50.32, Emory, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
- D. Comments: See Appendix 1 §II.D.17.d.

⁸⁰⁴Parpola 1970, 352.

- XLIV. ^{uru}DU₆-šá-Za-ab-da-a-ni for ^{uru}DU₆-šá-Za-ab-da-ni, Line 10
- A. Manuscripts Which Contain the Variant: B-23, l. 8; B-24, l. 11; B-26, l. 14; B-32, l. 15; C-11, l. 13; C-13, l. 12; C-b-2, l. 10; D-2, l. 9; D-7, l. 10; D-8, ll. 8-9; E-5, l. 12; F-4, l. 10; F-6, l. 9; F-9, l. 9; G-2, l. 11; G-8, l. 10; G-e-1, l. 9; G-e-2, l. 9; H-1, l. 12; H-6, l. 20; H-12, l. 14; H-14, l. 12; H-23, l. 18; I-1, l. 10; L-10, l. 13; N-8, l. 10; N-12, l. 10; N-13, l. 9; P-4, l. 9; S-3, l. 9; S-4, l. 10; S-8, l. 9; S-a-1, l. 9; S-a-2, l. 10; S-b-2, l. 8; T-7, l. 8; Y-10, l. 12; Y-39, l. 14; Y-45, l. 15; Z-8, l. 9; Z-10, l. 9; Z-b-2, l. 10; WFL-3, l. 15; WFL-5, l. 16; E-c-2 i 41; Zurich 1913, l. 10
 - B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, C-6, C-8, C-10, D-5, E-3, F-2, F-15, F-16, G-20, G-d-1, H-3, H-27, I-16, I-18, I-24, I-26, I-27, L-6, L-8, L-18, L-20, L-34, P-3, S-22, S-b-1, Y-11, Y-46, Y-47, Y-60, Z-9, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Emory, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - C. Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
 - D. Comments: This variant involves a plene spelling, rather than a defective spelling, of a long vowel. Either orthography was correct,⁸⁰⁵ but it is worth observing that this is a geographical name, and may not have been as familiar to the scribes as other terms with lengthened vowels. As such, the presence of the plene spelling of the lengthened vowel implies that the scribe was aware of the correct vocalization of the term. While it is possible that such a variant was produced by a copyist, it is less likely than for such a change in a more common term. The fact that this variant occurs in variant profiles suggests that it was transferred from one or more exemplars for at least some of the manuscripts.
- XLV. TA ^{uru}DU₆-šá-Za-ab-da-ni u ^{uru}DU₆-šá-Ab-ta-ni for TA ^{uru}DU₆-šá-Ab-ta-a-ni a-di ^{uru}DU₆-šá-Za-ab-da-ni, Line 10
- A. Manuscripts Which Contain the Variant: B-5, l. 8; B-28, l. 9; I-3; I-4; I-7, l. 10; I-12, l. 10; I-13, ll. 9-10; I-25, l. 9; I-30, l. 9; Y-10, l. 12; Y-11, l. 14;⁸⁰⁶ Y-39, l. 14; Y-46, l. 15; Y-55, l. 17; Aleppo 1, l. 11; AO 19856, l. 11; O.274, l. 12; O.277, l. 14; HMA, l. 11; LA 71.73.1b, l. 11; LBAF, ll. 9-10; Lyon 531, ll. 9-10; M-niche, l. 14
 - B. Manuscripts Which Are Broken at This Point: B-1, B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, C-6, C-8, C-10, D-5, E-3, F-2, F-15, G-20, H-12, I-16, I-18, I-24, I-26, I-27, L-6, Y-47, Y-60, Z-9, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, Detroit 50.32, Emory, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - C. Manuscripts Which Conclude before This Point: G-27, G-a-1, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
 - D. Comments: For a detailed discussion of this variant, see Chapter Six (§6.2.2.).
- XLVI. ^{uru}bi-ra-(a-)te for ^{kur}bi-ra-(a-)te, Line 10

⁸⁰⁵Parpola 1970, 355.

⁸⁰⁶Note that this text reads *a-di* ^{uru}DU₆-šá-^PZa-ab-d[a-ni . . .] ^{uru}DU₆-šá-Ab-ta-ni, with *a-di* instead of TA.

- A. Manuscripts Which Contain the Variant: B-1, l. 11; B-30, l. 9; C-3, l. 14
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-4, C-6, C-8, C-10, C-11, D-5, E-3, F-9, F-15, H-10, H-12, H-b-2, H-d-2, I-16, I-24, I-26, I-27, L-6, N-6, S-3, S-8, Y-47, Z-8, WFL-13, WFL-14, S-a, Aleppo 1, BM 139999, Detroit 50.32, Emory, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
- D. Comments: It is strange that KUR should occur as the determinative for this term in the majority of manuscripts, since we normally expect URU.⁸⁰⁷ It is possible that KUR in the majority text should be read as a logogram: *ištu Tīl-ša-Abtāni adi Tīl-ša-Zabdāni Hirimu Harutu māt birāte ša Karduniaš*, “from Tīl-ša-Abtāni to Tīl-ša-Zabdāni, Hirimmu, Harrutu, land of the fortresses of Karduniaš,” i.e., referring to the land where these cities were. In any case, it may have been this confusion which led to the variant. The fact that this variant is part of at least one variant profile suggests that it was transferred from at least one exemplar.
- XLVII. *bi-ra-te* for *bi-ra-a-te*, Line 10
- A. Manuscripts Which Contain the Variant: B-1, l. 11; B-5, l. 8; B-16, l. 13; B-30, l. 9; C-3, l. 14; D-2, l. 9; F-9, l. 10; F-16, l. 9; G-4, l. 10; G-18, l. 13; G-d-1, l. 10; G-e-1, l. 10; G-e-2, l. 9; H-5, l. 14; H-23, l. 18; H-27, l. 14; H-29, l. 13; H-34, l. 15; H-35, l. 16; H-b-1, l. 14; I-17, l. 3; L-7, l. 12; L-8, l. 12; L-11, l. 11; L-17, l. 12; N-13, l. 9; P-2, l. 13; P-4, l. 10; S-22, l. 9; S-a-1, l. 9; S-a-2, l. 10; S-b-1, l. 9; S-b-2, l. 9; T-7, l. 8; Z-3, l. 14; Z-9, l. 11; Z-a-1, l. 17; WFL-1, l. 11; WFL-3, l. 15; 2010,6022.19, l. 1; Zurich 1913, l. 10
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-4, C-6, C-8, C-10, D-5, E-3, F-1, F-15, H-4, H-6, H-10, H-12, H-b-2, H-d-2, I-16, I-24, I-26, I-27, L-5, L-33, N-6, S-3, S-8, S-c-4, Y-47, Z-8, WFL-13, WFL-14, S-a, Aleppo 1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
- D. Comments: This variant involves the defective spelling of a common term. Such a change could have occurred at any stage of transmission. While some manuscripts with this variant may have been transferred from one or more exemplars to some manuscripts, it is likely that it was produced in spite of the exemplar in some cases.
- XLVIII. *bi-ra-a-te* {šá} ^{kur} *Kar-du-ni-áš*, Lines 10-11
- A. Manuscripts Which Contain the Variant: I-7, l. 10; I-30, l. 10; LA 71.73.1b, l. 11
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-1, F-15, H-12, H-b-2, I-16, I-24, I-26, I-27, L-5, L-33, S-3, S-6, S-15, Z-8, WFL-13, WFL-14, S-

⁸⁰⁷CAD B s.v. *birtu* A.

- a, Aleppo 1, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, G-a, BM 139983
- D. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- E. Comments: See Appendix 1 §II.A.1.b.5.
- XLIX. ^{uru}*Ba-bi-te* for ^{kur}*Ba-bi-te*, Line 11
- A. Manuscripts Which Contain the Variant: I-3; I-4; I-7, l. 11; I-12, l. 11; I-13, l. 10; I-25, l. 10; I-30, l. 10; Y-10, l. 13; Y-11, l. 15; Y-39, l. 15; Y-46, l. 15; Y-60, l. 13; Aleppo 1, l. 12; AO 19856, l. 12; O.274, l. 13; O.277, l. 15; HMA, l. 12; LBAF, l. 11; Lyon 531, l. 10; M-niche, l. 15
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-15, G-20, G-30, H-12, I-16, I-18, I-24, I-26, I-27, L-6, L-20, L-34, P-4, S-1, S-4, S-15, Y-47, Z-8, Z-b-2, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, LA 71.73.1b, NCMI 4, 2.A(a).SVII, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- D. Comments: See Appendix 1 §I.B.6.d.
- L. *al-ta-kan* {*ur*}-*du-ti*, Lines 11-12
- A. Manuscripts Which Contain the Variant: N-12, l. 12; Z-3, l. 16
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-1, F-2, F-15, G-20, H-23, I-7, I-16, I-24, I-26, I-27, S-3, S-8, S-15, Y-11, Y-47, Y-60, WFL-13, WFL-14, S-a, 2.A(a).SVII, 2010,6022.19, Ash L. 109.1, BM 139999, Charité, HMA, LA 71.73.1b, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-32, G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- D. Comments: The fact that these two manuscripts do not share a variant profile suggests that this omission occurred idiosyncratically in both of them. Presumably this was a mechanical error.
- LI. *ur*^l-*du-ti*, Line 12
- A. Manuscripts Which Contain the Variant: F-3, l. 11; N-8, l. 12
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-1, F-2, F-15, G-20, H-23, I-7, I-16, I-24, I-26, I-27, S-3, S-8, S-15, Y-11, Y-47, Y-60, WFL-13, WFL-14, S-a, 2.A(a).SVII, 2010,6022.19, Ash L. 109.1, BM 139999, Charité, HMA, LA 71.73.1b, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-32, G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- D. Comments: The UR signs in these manuscripts have three initial verticals, rather than two. In both cases, an incised relief contour follows the vertical axis of one of the vertical wedges, and this may have played a part in the production of this paleographic error. If, e.g., a temporary pattern was drawn onto the relief first, it

is possible that the mason was misled by the relief contours into thinking that there should have been three initial verticals, rather than two. Regardless, these two manuscripts do not share a variant profile, suggesting that these variants were produced by the copyists of these manuscripts.

- LII. *ú-pu-uš* for *ú-pu-šú*, Line 12
- A. Manuscripts Which Contain the Variant: I-12, l. 11; I-13, l. 11; I-25, l. 11
 - B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-6, F-15, G-7, G-9, G-20, G-d-2, H-33, I-7, I-16, I-24, I-26, I-27, L-5, L-20, L-34, N-8, S-8, S-15, Y-47, Y-60, Z-8, WFL-13, WFL-14, S-a, 2010,6022.19, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - C. Manuscripts Which Conclude before This Point: B-32, G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - D. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - E. Comments: See Appendix 1 §II.B.2.i.5.
- LIII. *la-di-ru* for *la a-di-ru*, Line 13
- A. Manuscripts Which Contain the Variant: B-5, l. 10; D-7, l. 12; N-6, l. 11; N-8, l. 14; N-12, l. 13; Y-11, l. 18; O.274, l. 16
 - B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-24, B-28, C-4, C-6, C-8, C-10, C-13, D-5, E-3, F-15, G-9, G-20, H-12, H-27, I-16, I-24, I-26, I-27, L-5, L-20, S-1, S-15, Y-46, Z-8, WFL-1, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, LBAF, Lyon 531, NCMI 4, SF 3972, Vatican 15026
 - C. Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - D. Comments: Appendix 1 §II.D.21.d.
- LIV. *ta-na-da-te* for *ta-na-da-a-te*, Line 13
- A. Manuscripts Which Contain the Variant: F-1, l. 13; F-3, l. 12; F-4, l. 12; F-14c, l. 11; G-3, l. 14; G-4, l. 13; G-6, l. 14; G-8, l. 13; G-14, l. 11; G-15, l. 11; G-29, l. 14; G-30, l. 12; G-c-2, l. 19; G-d-2, l. 11; H-31, l. 18; H-33, l. 16; L-1-2, l. 15; L-8, l. 16; L-18, l. 16; L-33, l. 16; N-19, l. 13; S-11, l. 11; S-12, l. 17; S-17, l. 12; S-d-1, l. 11; T-2, l. 12; O.277, l. 19; M-niche, l. 19
 - B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, C-13, D-5, E-3, F-2, F-15, G-31, H-5, H-32, H-b-2, I-16, I-24, I-26, I-27, L-6, S-6, S-a-1, Y-47, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - C. Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
 - D. Other
 - 1. Note that G-29 has both the plene and the defective orthographies, one in the initial instance of the term and the other in the dittography.
 - 2. no variant for this segment is listed for I-3 or I-4 in Layard, Ms A

- E. Comments: See Appendix 1 §II.C.2.n.5.
- LV. MAN *šá ina qí-bit KA-šú uš-ḥar-ma-tu* for MAN *šá qí-bit KA-šú uš-ḥar-ma-tu*,
Line 13
- A. Manuscripts Which Contain the Variant: Y-10, l. 17; Y-11, l. 18; Y-39, l. 19; Y-45, l. 20; Y-47, l. 19; Y-55, l. 22
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-4, C-6, C-8, C-10, D-5, E-3, F-1, F-14c, F-15, G-3, G-d-2, H-12, H-d-2, I-16, I-18, I-24, I-26, I-27, L-6, L-20, L-34, S-8, S-22, Y-46, Y-60, Z-8, Z-9, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- D. Other: N-16 omits this segment
- E. Comments: It is possible that this variant reflects an omission of a single wedge (AŠ); however, this would have had to occur in the vast majority of Standard Inscription manuscripts. The grammatical effect of this variant is that *qí-bit KA-šú* changes from the subject of a verb to the object of a preposition. The expression does not appear to be common, so it is impossible to be certain which syntax was considered correct; the *qibītu* of a person or deity may be the instrument (*ina qibīti*) or the agent (*qibītu*) of an action.⁸⁰⁸ Given the fact that the vast majority of manuscripts lack the preposition, it seems likely that this reading was chosen over the one with the preposition, which may indicate which was preferred. The manuscripts which share it also share numerous other variants.
- LVI. ŠU instead of ŠÚ for the Third Person Masculine Singular Pronominal Suffix,
Line 13
- A. Manuscripts Which Contains the Variant: O.274, l. 17; Y-39, l. 19
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-4, C-6, C-8, C-10, D-5, E-3, F-1, F-3, F-14c, F-15, G-d-2, H-12, H-30, H-b-2, H-d-2, I-16, I-18, I-24, I-26, I-27, L-20, L-34, N-8, N-12, S-3, S-22, S-b-2, Y-46, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- D. Other: I-1, N-16, and N-17 omit this segment
- E. Comments: See Appendix 1 §II.D.22.e.
- LVII. *uš-ḥar-ma-tu*¹, Line 13
- A. Manuscripts Which Contain the Variant: F-2, l. 13; F-3, l. 13
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-14, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, C-13, D-5, E-3, F-15, G-d-1, G-d-2, H-10, H-12, H-d-2, I-7, I-16, I-18, I-24, I-26, I-27,

⁸⁰⁸CAD Q s.v. *qibītu* mngs. 2b, 2c.

- L-5, L-20, L-33, L-34, N-8, N-16, S-3, S-b-2, Y-46, Z-8, Z-10, WFL-13, WFL-14, B-b, S-a, 2.A(a).SVII, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Charité, Detroit 50.32, HMA, LA 71.73.1b, LBAF, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- D. Comments: The GÍN signs in these two manuscript have two *Winkelhaken* in the bottom right of the complex, like a KIN sign. It is difficult to know how to explain this. These two manuscripts do not share a variant profile. Given the fact that this occurs in adjacent orthostats, this error may have been committed by the same copyist or mason.
- LVIII. KUR.MEŠ-*e* (*u*) A.AB.BA.MEŠ, Lines 13-14
- A. Manuscripts Which Contain the Variant: Y-47, ll. 19-20;⁸⁰⁹ Y-55, l. 22; Y-60, l. 16
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, C-b-2, D-5, E-3, F-15, F-16, G-11, G-20, H-12, H-23, H-27, H-33, H-d-2, I-16, I-18, I-24, I-26, I-27, L-5, L-33, L-34, N-16, S-3, S-15, S-b-1, Y-46, Z-8, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- D. Comments: This may have been a simple accidental omission, since it involves the omission of a single *Winkelhaken*. Thus, the omission could have occurred at any stage of transmission.
- LIX. *u* {A.}AB.BA.MEŠ, Line 14
- A. Manuscripts Which Contain the Variant: I-3; I-4; I-7, l. 14; I-25, l. 13; I-30, l. 13; LA 71.73.1b, l. 15
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, C-b-2, D-5, E-3, F-15, F-16, G-20, H-12, H-23, H-27, H-33, H-d-2, I-16, I-18, I-24, I-26, I-27, L-33, N-16, S-3, S-15, S-b-1, Y-46, Z-8, WFL-1, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, LBAF, Lyon 531, MA 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- D. Comments: See Appendix 1 §II.A.2.i.4.
- LX. A.AB.BA.MEŠ {šá} *ina*, Line 14
- A. Manuscripts Which Contain the Variant: I-3; I-4;⁸¹⁰ I-7, l. 14; I-25, l. 13; I-30, l. 13; Y-10, l. 17; Y-45, l. 20; Y-47, l. 20; Y-55, l. 22; Y-60, l. 16; LA 71.73.1b, l. 15
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, C-6, C-8, C-10, D-5, E-3, F-2, F-9, F-15, F-16,

⁸⁰⁹This omission may have occurred because of the change of lines.

⁸¹⁰In Layard's copy, the GAR sign here in this manuscript is in parentheses below where it should be with an arrow pointing to the place where it should be. Layard normally puts variants in parentheses beneath where the variant should be, so I take it that it was not in I-4.

- G-7, G-20, H-12, H-23, I-16, I-18, I-24, I-26, I-27, L-33, L-34, N-16, S-1, S-12, S-15, Z-8, WFL-1, WFL-13, WFL-14, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-26, B-32, G-27, G-a-1, G-c-4, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-5, G-a, BM 139983, Emory
- D. Comments: See Appendix 1 §II.A.2.j.4.
- LXI. ^{uru}*Kal-ḥi* for ^{uru}*Kal-ḥu*, Line 14
- A. Manuscripts Which Contain the Variant: I-12, l. 15; I-13, l. 14
- B. Manuscripts Which Are Broken at This Point: B-1, B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-14c, F-15, G-d-1, G-d-2, H-5, H-12, H-23, H-d-2, I-16, I-18, I-24, I-26, I-27, L-6, L-33, L-34, N-8, S-3, S-6, S-b-1, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-26, B-32, C-3, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, S-12, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- E. Comments: See Appendix 1 §II.B.1.a.5.
- LXII. ^{kur}*(Aš-šur*, Line 15
- A. Manuscripts Which Contain the Variant: F-4, l. 13; L-8, l. 18; S-a-2, l. 13
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-14, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-15, F-17, G-7, G-15, G-20, H-b-2, I-16, I-18, I-24, I-26, I-27, L-18, N-13, S-1, S-15, Y-46, Y-47, Z-8, WFL-13, WFL-14, B-b, S-a, 2.A(a).SVII, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Charité, Detroit 50.32, Lyon 531, NCMI 4, SF 3972, Tyndale 22, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-11, C-13, G-27, G-a-1, G-c-4, S-12, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Comments: This omission appears to occur idiosyncratically in these manuscripts. *Aš-šur* is a ligature, and the SUR sign begins with a single horizontal wedge (AŠ). The inconspicuous initial AŠ sign could be easily omitted, producing a kind of haplography. Thus, it is likely that this was a mechanical omission, produced in the course of copying these manuscripts.
- LXIII. AŠ for *Aš-šur*, Line 15
- A. Manuscripts Which Contain the Variant: G-2, l. 16; G-6, l. 15
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-9, F-15, F-17, G-15, G-20, H-b-2, I-16, I-18, I-24, I-26, I-27, L-18, N-13, S-1, S-15, Y-46, Y-47, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, S-12, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Comments: Both of these are correct ways of writing the geographical name; the spelling *Aš-šur* (𐎶𐎵𐎶𐎶) includes the orthography AŠ. It is impossible to be certain whether this was an intentional or an unintentional omission. The variant is rather randomly distributed (G-2 and G-6 probably do not share a variant profile), so it seems likely that the change was made by the copyists of these orthostats.
- LXIV. *e-(na-)ah-ma*, Line 15
- A. Manuscripts Which Contain the Variant: N-17, l. 13; S-c-4, l. 14
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, C-6, C-8, C-10, D-5, E-3, F-15, G-20, H-12, H-23, H-35, H-b-2, H-d-2, I-12, I-16, I-18, I-24, I-26, I-27, L-5, L-20, S-15, Y-46, Y-47, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Comments: This variant is likely the result of an accidental omission of the sign, producing an erroneous sign sequence. These two manuscripts share several variants, and it is possible that this variant was transmitted from a common exemplar, though this should be further tested.
- LXV. *eš-(šú-)te*, Line 15
- A. Manuscripts Which Contain the Variant: Y-10, l. 19; Y-47, l. 21; Y-60, l. 18
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-2, D-5, E-3, F-2, F-15, G-9, H-12, I-16, I-24, I-26, I-27, L-6, L-20, L-34, Y-46, Z-8, Z-9, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Comments: This is probably a simple accidental omission of a rather inconspicuous sign (Š). The fact that this omission occurred at this point in three manuscripts which share numerous other variants suggests that it was transferred from one or more exemplars.
- LXVI. *ki-šit-ti* for KUR-ti, Line 15
- A. Manuscripts Which Contain the Variant: I-3; I-4; I-12, l. 16; I-13, l. 15; I-25, l. 14; I-30, l. 15; Aleppo 2, l. 15; AO 19856, l. 16; Ash L. 109.1, l. 10; O.274, l. 19; O.277, l. 22; LA 71.73.1b, l. 17; M-niche, l. 22
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-1, F-2, F-15, I-7, I-16, I-24, I-26, I-27, L-6, L-33, L-34, S-21, S-b-2, Y-60, Z-8, Z-9,

- WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, BM 139999, Detroit 50.32, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Comments: See Appendix 1 §I.A.4.d.
- LXVII. ^{id}*Pu-rat-te* for ^{id}A.RAD, Line 16
- A. Manuscripts Which Contain the Variant: B-23, l. 14; B-30, l. 13; C-b-2, l. 15; I-3; I-4; I-7, l. 16; I-12, l. 16; I-13, l. 15; I-25, l. 15; I-30, l. 15; AO 19856, l. 16; Ash L. 109.1, l. 11; O.274, l. 20; O.277, l. 23; Lyon 531, l. 16; M-niche, l. 23
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-15, G-20, H-10, H-12, H-d-2, I-16, I-18, I-24, I-26, I-27, L-6, L-20, L-33, L-34, S-6, S-15, Y-46, Y-47, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Comments: See Appendix 1 §I.B.7.d.
- LXVIII. ^{kur}*Za-mu-a-a* for ^{kur}*Za-mu-a*, Line 16
- A. Manuscripts Which Contain the Variant: B-23, l. 14; B-30, l. 14
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, C-b-2, D-5, E-3, F-2, F-15, H-5, H-12, H-d-2, I-16, I-18, I-24, I-26, I-27, L-5, L-6, L-20, L-33, L-34, S-15, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Comments: This is an unusual spelling of this geographical name,⁸¹¹ and suggests a gentilic,⁸¹² though this would be incorrect in context. It is possible that this is a simple dittography. It may have been transferred from one or more exemplars, but it is impossible to be certain, since the manuscripts preserving this variant do not share a variant profile and the other manuscripts which *do* share variant profiles with these manuscripts are not preserved at this point.
- LXIX. ^{kur}*Za-mu-a* {*ana*} *paṭ*, Line 16
- A. Manuscripts Which Contain the Variant: B-23, l. 14; G-18, l. 21; Y-10, l. 21; Y-39, l. 23
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10,

⁸¹¹Parpola 1970, 381-2.

⁸¹²Hämeen-Anttila 2000, §3.10b.

- D-5, E-3, F-2, F-15, G-9, H-12, I-16, I-18, I-24, I-26, I-27, L-5, L-6, L-20, L-33, L-34, S-15, Y-47, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Other: B-23, l. 14, reads ^{kur}*Za-mu-a-a* ⟨*ana*⟩ *paṭ*.
- E. Comments: This omission may have occurred because of the fact that three verticals had already been written for the A sign, and *ana* is simply a single vertical wedge, an inconspicuous sign. The cases in Y-10 and Y-39 may have been transferred there from an exemplar, since these manuscripts share other variants. Note that the writing in this context in G-18 is rather sloppy.
- LXX. *gim-ri-šú* for *gim-ri-šá*, Line 16
- A. Manuscripts Which Contain the Variant: I-3; I-4; I-12, l. 16; I-13, l. 16; I-25, l. 15; I-30, l. 16; Aleppo 2, l. 16; AO 19856, l. 16; Ash L. 109.1, l. 11; O.274, l. 20; O.277, l. 23; LA 71.73.1b, l. 18; LBAF, l. 18; M-niche, l. 24
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-2, F-15, I-7, I-16, I-18, I-24, I-26, I-27, L-5, L-20, L-33, L-34, S-15, Y-45, Z-8, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, BM 139999, Aleppo 1, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, T-5, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Comments: See Appendix 1 §I.A.5.d.
- LXXI. ^{kur}*É-A-di-ni šá* ^{kur}*Ĥat-ti* for ^{kur}*É-A-di-ni u* ^{kur}*Ĥat-te*, Line 16
- A. Manuscripts Which Contain the Variant: I-3; I-4; I-12, l. 17; I-13, l. 16; I-25, l. 15; I-30, l. 16; Aleppo 2, l. 16; AO 19856, l. 17; O.274, l. 20; O.277, l. 23; LA 71.73.1b, l. 18; LBAF, l. 18; M-niche, l. 24
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-1, F-15, G-7, G-9, H-31, I-7, I-16, I-17, I-24, I-26, I-27, L-1-2, L-5, L-36, P-4, S-8, Z-8, WFL-1, WFL-2, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, T-5, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Other: H-35 omits this segment
- E. Comments: See Appendix 1 §I.A.6.e.
- LXXII. ^{kur}*Ĥat-ti* for ^{kur}*Ĥat-te*, Line 16
- A. Manuscripts Which Contain the Variant: B-5, l. 13; B-28, l. 14; I-3; I-4; I-12, l. 17; I-13, l. 16; I-25, l. 15; I-30, l. 16; Aleppo 2, l. 16; AO 19856, l. 17; O.274, l. 20; O.277, l. 23; LA 71.73.1b, l. 18; LBAF, l. 18; M-niche, l. 24

- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, C-6, C-8, C-10, D-5, E-3, F-1, F-15, G-7, G-10, H-31, I-7, I-16, I-24, I-26, I-27, L-5, S-8, Y-60, Z-8, Z-9, WFL-1, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, T-5, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Other: H-35 omits this segment
- E. Comments: See Appendix §I.B.8.e.
- LXXIII. ^{kur}*Hat-te* ⟨u⟩ šá ^P*Lu-bar-na*, Lines 16-17
- A. Manuscripts Which Contain the Variant: Y-10, l. 21; Y-11, l. 23; Y-39, l. 23; Y-45, l. 24; Y-46, l. 23; Y-47, l. 22
- B. Manuscripts Which Are Broken at This Point: B-1, B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, C-6, C-8, C-10, D-5, E-3, F-1, F-6, F-15, I-7, I-16, I-24, I-26, I-27, L-5, S-8, S-b-2, Y-55, Y-60, Z-8, Z-9, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Other: H-35 omits this segment
- E. Comments: While it is possible that this conjunction was omitted intentionally, since it is not absolutely necessary to the syntax, it seems more likely that it was unintentionally omitted, since nearly all manuscripts preserve it. This is all the more likely since the omitted sign is a single *Winkelhaken*. If this is the case, it is likely that this omission was transferred from one or more exemplars, since the manuscripts which preserve it also share numerous other variants.
- LXXIV. ^{kur}*Li-bur-na* ^{kur}*Pa-ti-na-a-a* for ^P*Li-bur-na* ^P*Lu-bar-na* ^{kur}*Pa-ti-na-a-a*, Line 17
- A. Manuscripts Which Contain the Variant: I-12, l. 17; I-13, l. 16
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, C-6, C-8, C-10, D-5, E-3, F-1, F-6, F-15, H-35, I-16, I-24, I-26, I-27, L-5, L-6, S-8, S-b-2, Y-60, Z-8, Z-9, WFL-1, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Comments: See Appendix 1 §II.B.1.b.4.
- LXXV. ^P*Li-bur-na* for ^P*Lu-bar-na*, Line 17
- A. Manuscripts Which Contain the Variant: B-5, l. 13; I-3; I-4; I-7, l. 17; I-12, l. 17; I-13, l. 16; I-25, l. 15; I-30, l. 16; Aleppo 2, l. 16; AO 19856, l. 17; O.274, l. 20; O.277, l. 24; HMA, l. 18; LA 71.73.1b, l. 18; M-niche, l. 24
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, C-6, C-8, C-10, D-5, E-3, F-1, F-15, H-30,

- H-35, I-16, I-24, I-26, I-27, L-5, L-7, N-12, S-8, S-b-2, Y-60, Z-8, Z-9, WFL-1, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, T-5, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Other: B-28 has ^P*Lu-bur-na*.
- E. Comments: See Appendix 1 §I.B.9.e.
- LXXVI. ŠÀ(-bi), Line 17
- A. Manuscripts Which Contain the Variant: F-14c, l. 14; F-17, l. 14
- B. Manuscripts Which Are Broken at This Point: B-1, B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-2, F-15, G-d-2, H-12, H-b-2, H-d-2, I-16, I-24, I-26, I-27, L-6, L-34, L-36, S-1, S-3, S-b-1, Y-46, Z-8, Z-9, WFL-13, B-b, S-a, 2.A(a).SVII, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Charité, Detroit 50.32, HMA, LA 71.73.1b, NCMI 4, SF 3972, Tyndale 22, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-27, G-a-1, G-c-2, G-c-4, P-2, S-12, S-26, T-5, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Comments: This omission is randomly distributed, and this may suggest that it was an error of the copyists who copied the manuscripts. This variant omits a phonetic complement, which is not orthographically obligatory, though the fact that it is omitted in only two manuscripts of the Standard Inscription suggests that the phonetic complement was obligatory as a feature of the text of the Standard Inscription. Nonetheless, the fact that this was not an orthographically necessary element may have facilitated its omission.
- LXXVII. *la-bi-ru* for *la-be-ru*, Line 17
- A. Manuscripts Which Contain the Variant: Y-10, l. 22; Y-11, l. 23; Y-39, l. 24; Y-60, l. 21
- B. Manuscripts Which Are Broken at This Point: B-1, B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-2, F-14c, F-15, F-16, G-20, H-12, H-23, H-d-2, I-16, I-18, I-24, I-26, I-27, L-5, L-20, L-33, N-8, S-1, S-3, Y-46, Z-8, Z-b-2, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Comments: For this term, the vowel before /r/ may be represented as /e/ or /i/,⁸¹³ and it is possible that the scribes were trying to indicate this distinction by using the BI and BAD signs. It is also possible that /be/ was being indicated by the BI sign (*bé*). Finally, the difference between BI (𐎶) and BAD (𐎶) is small, and it is

⁸¹³GAG §9h.

possible that an accidental error was committed. Of these three explanations for this variant, I consider the third the least likely, since the variant would involve the addition of wedges, and it seems unlikely that a BAD sign would be mistaken for a BI sign. It seems impossible to know whether the scribe(s) was/were indicating /bi/ or /be/ with the BI sign, but it at least seems likely that the variant was intentional. The fact that it occurs in manuscripts which share other variants suggests that it may have been transferred from one or more exemplars.

LXXVIII. *DU₆ la-be-ru ú-na-ki-ir* for *DU₆ la-be-ru lu ú-na-ki-ir*, Line 17

- A. Manuscripts Which Contain the Variant: D-7, l. 16; F-1, l. 17; F-3, l. 15; F-4, l. 15; G-3, l. 17; G-8, l. 16; G-31, l. 16; G-d-2, l. 15; H-2, l. 21; H-3, l. 22; H-4, l. 21; H-9, l. 18; H-14, l. 21; H-29, ll. 18-19; H-30, l. 21; H-31, l. 21; H-34, l. 24; H-35, l. 24; H-b-1, l. 20; I-1, l. 17; I-3; I-4; I-7, l. 17; I-12, l. 17; I-13, l. 16; I-25, l. 16; I-30, l. 16; L-6, l. 20; L-11, l. 19; N-17, l. 15; S-2, l. 16; S-6, l. 14; S-11, l. 14; S-13, l. 18; S-20, l. 14; S-c-4, l. 16; T-2, l. 16; T-8, l. 15; WFL-14, l. 1; AO 19856, l. 17; O.274, l. 21; O.277, l. 24; Lyon 531, l. 17; M-niche, l. 25
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-2, F-14c, F-15, F-16, G-20, H-1, H-6, H-12, H-33, H-d-2, I-16, I-18, I-24, I-26, I-27, L-5, L-7, L-20, L-33, N-6, N-8, S-1, S-3, Y-47, Z-8, Z-b-2, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Emory, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-16, B-26, B-32, C-3, C-4, C-11, C-13, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Vatican 15026
- D. Comments: See Appendix 1 §I.B.10.d.

LXXIX. *ú-na-kir₇* for *ú-na-ki-ir*, Line 17

- A. Manuscripts Which Contain the Variant: G-4, l. 16; G-7, l. 17; G-9, l. 18; G-10, l. 15; G-11, l. 17; G-12, l. 17; G-13, l. 16; G-16, l. 14; G-d-1, l. 16; H-27, l. 22; I-3; I-4; I-7, l. 17; I-12, l. 17; I-13, l. 16; I-25, l. 16; I-30, l. 16; L-1-2, l. 20; L-8, l. 21; L-18, l. 20; L-35, l. 22; L-36, l. 22; N-16, l. 15; P-3, l. 16; AO 19856, l. 17; Ash L. 109.1, l. 12; O.274, l. 21; O.277, l. 24; Lyon 531, l. 17; M-niche, l. 25
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-14c, F-15, F-16, G-20, H-5, H-10, H-12, H-23, I-16, I-18, I-24, I-26, I-27, L-5, L-7, L-20, L-33, N-6, N-8, S-4, S-15, Y-10, Y-46, Y-47, Y-60, Z-8, Z-b-2, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-16, B-26, B-32, C-3, C-4, C-11, C-13, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Other: Y-11, Y-39, Y-45, Y-55 have *ú-na-ki-ri*
- E. Comments: See Appendix 1 §I.B.11.e.

LXXX. *lu ú-na-ki-ri* for *lu ú-na-ki-ir*, Line 17

- A. Manuscripts Which Contain the Variant: Y-11, l. 23; Y-39, l. 24; Y-45, l. 24; Y-55, l. 26

- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-14c, F-15, F-16, G-20, H-5, H-10, H-12, H-23, I-16, I-18, I-24, I-26, I-27, L-5, L-7, L-20, L-33, N-6, N-8, S-4, S-15, Y-10, Y-46, Y-47, Y-60, Z-8, Z-b-2, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-16, B-26, B-32, C-3, C-4, C-11, C-13, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, G-a, BM 139983, Emory
- D. Other: G-4, l. 16; G-7, l. 17; G-9, l. 18; G-10, l. 15; G-11, l. 17; G-12, l. 17; G-13, l. 16; G-16, l. 14; G-d-1, l. 16; H-27, l. 22; I-3; I-4; I-7, l. 17; I-12, l. 17; I-13, l. 16; I-25, l. 16; I-30, l. 16; L-1-2, l. 20; L-8, l. 21; L-18, l. 20; L-35, l. 22; L-36, l. 22; N-16, l. 15; P-3, l. 16; AO 19856, l. 17; Ash L. 109.1, l. 12; O.274, l. 21; O.277, l. 24; Lyon 531, l. 17; M-niche, l. 25 have *ú-na-kir*₇
- E. Comments: Cf. the comments on the use of KIR₇ for this syllable above. This variant has instead an orthography indicating an anaptyctic vowel.⁸¹⁴ It is possible that this variant was introduced because of a shift in stress with the presence of the particle *lū* before this verb. It is worth observing that all cases of this particle before a Preterite verb beginning *u-*, in the vast majority of manuscripts of this composition, are spelled *lu*, while the examples of this particle before a Preterite beginning in *i-*, in the vast majority of manuscripts of this composition, are spelled *lu-ú*. It is possible that the defective orthography before Preterites beginning in *u-* indicates sandhi with the particle *lū*,⁸¹⁵ and this would support our suggested explanation of the presence of the anaptyctic vowel in this variant. Regardless, this variant is isolated to four manuscripts which otherwise share several variants, so it is likely that it was transferred from one or more exemplars.
- LXXXI. *ú-šá-píl* (1) ME 20, Line 17
- A. Manuscripts Which Contain the Variant: G-15, l. 15; S-1, l. 17; Ash L. 109.1, l. 12
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-14, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, E-3, F-15, G-9, H-23, I-16, I-18, I-24, I-26, I-27, L-36, S-6, S-15, Y-47, Y-55, Z-8, WFL-1, WFL-13, 2.A(a).SVII, Aleppo 1, Aleppo 2, BM 139999, Charité, Detroit 50.32, HMA, Lyon 531, NCMI 4, Tyndale 22, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-26, B-32, C-3, C-4, C-11, C-13, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
- D. Comments: See Appendix 1 §II.D.26.d.
- LXXXII. ^{giš}EREN-*na* for ^{giš}*e-re-ni*, Line 18
- A. Manuscripts Which Contain the Variant: Aleppo 2, l. 17; AO 19856, l. 17; O.274, l. 22; O.277, l. 25; LBAF, l. 21; M-niche, l. 26; NCMI 4, l. 3

⁸¹⁴Cf. Luukko 2004, §4.8.2.

⁸¹⁵Cf. Luukko 2004, §4.11.

- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, G-d-1, H-12, H-d-2, I-7, I-16, I-24, I-26, I-27, L-5, L-6, L-18, L-33, S-1, Z-8, Z-9, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, Lyon 531, 2.A(a).SVII, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
- D. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- E. Comments: See Appendix 1 §II.C.2.p.5.
- LXXXIII. ^{giš}*bu-uṭ-ni* ^{giš}*tar-pi-i* for ^{giš}*bu-uṭ-ni u* ^{giš}*tar-pi-i*, Line 18
- A. Manuscripts Which Contain the Variant: I-4; I-7, l. 18; I-12, l. 18; I-13, l. 18; I-25, l. 18; I-30, l. 18; N-17, ll. 16-17;⁸¹⁶ Ash L. 109.1, l. 13; O.274, l. 22; O.277, l. 26; HMA, l. 20; LBAF, l. 22; M-niche, l. 27
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, E-3, F-15, G-9, H-12, H-27, H-b-2, I-16, I-18, I-24, I-26, I-27, L-6, L-18, L-34, N-8, N-12, S-3, Y-45, Y-46, Y-47, Y-55, Z-8, Z-9, WFL-1, WFL-13, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
- D. Other: no variant for this segment is listed for I-3 in Layard, Ms A
- E. Comments: See Appendix 1 §II.A.2.m.5.
- LXXXIV. *dà-ra-a-te* for *da-ra-a-te*, Line 19
- A. Manuscripts Which Contain the Variant: Y-10, l. 24; Y-11, l. 25; Y-39, l. 26; Y-45, l. 26; Y-46, l. 25; Y-47, l. 24; Y-60, l. 25
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-28, C-6, C-8, C-10, D-5, E-3, F-15, H-10, H-d-2, I-7, I-16, I-24, I-26, I-27, L-5, L-18, S-15, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
- D. Comments: *dà* (GAG) is a common enough value for the syllable /da/ in the first millennium, though the use of DA for this syllable is much more common in all periods,⁸¹⁷ as it is in the Standard Inscription. GAG (𒀭𒀪) is less complex than DA (𒀭𒀪𒀭) and takes up slightly less space. The fact that this orthography is shared among the manuscripts from Courtyard Y, which share numerous other variants, suggests that it was transferred to these reliefs from one or more exemplars.

⁸¹⁶This may be more likely an accidental omission at the beginning of a new line.

⁸¹⁷Cf. von Soden & Röllig 1991, Nr. 145, 191.

- LXXXV. *da-ra-te* for *da-ra-a-te*, Line 19
- A. Manuscripts Which Contain the Variant: F-3, l. 16; G-2, l. 19; G-4, l. 18; G-7, l. 18; G-8, l. 18; G-9, l. 20; G-10, l. 17; G-11, l. 19; G-12, l. 18; G-13, l. 18; G-16, l. 16; G-20, l. 18; G-29, l. 19; G-d-1, l. 18; H-1, l. 23; H-2, l. 23; H-9, l. 22; H-27, l. 24; H-34, l. 26; H-b-2, l. 22; I-17, l. 11; I-18, l. 12; L-1-2, l. 22; L-8, l. 22; L-17, l. 22; L-20, l. 23; L-34, l. 23; L-35, l. 23; L-36, l. 24; N-6, l. 18; N-8, l. 19; N-12, l. 18; N-16, l. 17; P-3, l. 18; P-4, l. 18; S-6, l. 16; S-7, l. 16; S-21, l. 16; S-c-4, l. 17; Aleppo 2, l. 18; O.277, l. 26; M-niche, l. 28
 - B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-26, B-28, C-6, C-8, C-10, D-5, E-3, F-15, H-6, H-10, H-35, H-d-2, I-7, I-16, I-24, I-26, I-27, L-5, L-18, S-15, Z-8, Z-9, Z-b-2, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, O.274, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LA 71.73.3a or b
 - D. Other: no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
 - E. Comments: See Appendix 1 §II.C.2.r.5.
- LXXXVI. *da-ra-a(-te) ina ŠÀ-bi*, Line 19
- A. Manuscripts Which Contain the Variant: N-17, l. 17; T-2, l. 17
 - B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-8, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-20, B-24, B-26, B-28, C-6, C-8, C-10, D-5, E-3, F-15, H-4, H-6, H-10, H-35, H-d-2, I-7, I-16, I-24, I-26, I-27, L-5, L-6, L-18, S-15, Z-8, Z-9, WFL-13, WFL-14, WFL-22, WFL-24, B-b, S-a, 2.A(a).SVII, 2010,6022.19, Aleppo 1, Ash L. 109.1, BM 139999, Charité, Detroit 50.32, HMA, LA 71.73.1b, NCMI 4, O.274, SF 3972, Vatican 15026
 - C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-26, T-5, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory
 - D. Other: S-2, l. 17, has *da-ra-a(-te ina) ŠÀ-bi*.
 - E. Comments: It is striking not only that these three manuscripts share the same omission, but also that they all leave space for adding the omitted sign(s). One explanation for this phenomenon is that they were all copied from the same exemplar, on which this sign was obscured (damaged, missing) and space was left until the appropriate sign(s) could be ascertained. However, these manuscripts do not share a variant profile.
- LXXXVII. *ú-si-im(-ši) ú-šar-riḥ-ši*, Line 20
- A. Manuscripts Which Contain the Variant: Y-10, l. 25; Y-11, l. 26; Y-45, l. 27; Y-47, l. 25
 - B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, E-3, F-1, F-17, G-15, G-d-1, H-12, H-d-2, I-16, I-24, I-25, I-26, I-27, L-6, N-8, S-1, S-6, T-2, Y-46, Y-60, Z-8, Z-9, WFL-14, 2010,6022.19, Aleppo 1, Aleppo 2, BM

139999, O.274, Detroit 50.32, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-13, S-26, T-5, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
- D. Other: H-34 omits this segment
- E. Comments: This variant omits the third person feminine singular accusative pronominal suffix on the verb *ussim*. Since these two verbs should likely be read in hendiadys,⁸¹⁸ if the variant was produced intentionally, it seems likely that the suffix on the second verb was considered suitable to convey the idea intended. On the other hand, it is possible that this variant was inadvertent. The fact that the manuscripts which share this omission also share numerous other variants suggests that this variant was transferred from one or more exemplars.

LXXXVIII. *ú-šar{-riḥ-ši} si-kát*, Line 20

- A. Manuscripts Which Contain the Variant: I-7, l. 20; I-30, l. 20; Lyon 531, l. 20
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, E-3, F-1, F-15, H-12, H-d-2, I-16, I-24, I-26, I-27, L-6, N-6, S-6, T-7, Y-46, Y-60, Z-8, Z-9, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-13, S-26, T-5, Y-39, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
- D. Other
 - 1. H-34 omits this segment
 - 2. no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- E. Comments: See Appendix 1 §II.A.1.c.5.

LXXXIX. *ú-šar-riḥ-MEŠ* for *ú-šar-riḥ-ši*, Line 20

- A. Manuscripts Which Contain the Variant: I-12, l. 19; I-13, l. 20
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-20, B-24, B-28, C-6, C-8, C-10, E-3, F-1, F-15, H-12, H-d-2, I-16, I-24, I-25, I-26, I-27, L-6, N-6, S-6, T-7, Y-39, Y-46, Y-60, Z-8, Z-9, Z-b-2, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-13, S-26, T-5, Y-39, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
- D. Other
 - 1. H-34 omits this segment

⁸¹⁸Cf. CAD A/2 s.v. *asāmu* mng. 2a.

2. no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- E. Comments: See Appendix 1 §II.B.1.c.5.
- XCI. *si-kàt* for *si-kát*, Line 20
- A. Manuscripts Which Contain the Variant: AO 19856, l. 20; Ash L. 109.1, l. 14; O.274, l. 24; O.277, l. 27; M-niche, l. 29
- B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-9, B-10, B-11, B-15, B-16, B-17, B-18, B-19, B-24, B-26, B-28, C-6, C-8, C-10, E-3, F-1, F-15, H-4, H-10, H-12, H-b-2, H-d-2, I-16, I-24, I-25, I-26, I-27, L-6, L-20, N-17, S-6, S-15, Y-46, Y-60, Z-8, Z-9, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, LBAF, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-13, S-26, T-5, Y-39, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
- D. Other
1. H-34 omits this segment
2. no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- E. Comments: See Appendix 1 §II.C.2.s.5.
- XCI. ZABAR for ZABAR.MEŠ, Line 20
- A. Manuscripts Which Contain the Variant: B-20, l. 3; D-5, l. 17; D-7, l. 18; E-5, l. 22; F-4, l. 17; F-8, l. 17; F-14c, l. 17; F-15, l. 8; F-17, l. 17; G-8, l. 19; G-e-1, l. 19; G-e-2, l. 20; I-7, l. 20; I-12, l. 20; I-13, l. 20; I-25, l. 20; I-30, l. 20; N-13, l. 20; P-4, l. 19; S-3, l. 18; S-4, l. 19; S-a-1, l. 18; S-a-2, l. 18; S-b-1, l. 18; S-b-2, l. 18; WFL-2, l. 18; AO 19856, l. 20; Ash L. 109.1, l. 14; O.274, l. 24; O.277, l. 28; LA 71.73.1b, l. 22; M-niche, l. 30; Zurich 1913, l. 20
- B. Manuscripts Which Are Broken at This Point: B-3, B-5, B-6, B-7, B-9, B-10, B-11, B-16, B-17, B-18, B-19, B-24, B-28, C-6, C-8, C-10, D-2, E-3, F-1, H-12, H-b-2, I-16, I-24, I-26, I-27, L-5, L-6, L-20, L-34, S-15, Z-8, Z-9, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, Detroit 50.32, HMA, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, P-2, S-12, S-13, S-26, T-5, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
- D. Other
1. H-2 has UD.KA\(.BAR.MEŠ)
2. H-34 omits this segment
3. no variant for this segment is listed for I-3 or I-4 in Layard, Ms A
- E. Comments: See Appendix 1 §I.B.12.e.
- XCII. KÛ.BABBAR for KÛ.BABBAR.MEŠ, Line 21
- A. Manuscripts Which Contain the Variant: B-10, l. 2; D-7, l. 18; F-4, l. 18; F-14c, l. 18; H-5, l. 27; H-27, l. 27
- B. Manuscripts Which Are Broken at This Point: B-4, B-5, B-6, B-7, B-19, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-1, F-16, G-7, G-15, H-12, H-b-2, H-d-2, I-18,

- I-24, I-27, L-6, L-7, S-1, T-7, Y-47, Z-8, Z-9, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, 2.A(a).SVII, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, H-35, P-2, S-12, S-13, S-26, T-5, Y-11, Y-39, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
- D. Comments: It is common in booty lists in Assyrian royal inscriptions for the terms for metals - KÙ.BABBAR, KÙ.SIG₁₇, NAGGA, ZABAR, and AN.BAR - to have the plural marker, though these terms also occur without it. This corresponds to the fact that in the Standard Inscription, the orthographies without the plural marker are less numerous than those with it. By themselves, then, these omissions do not tell us much about their production or transmission. However, patterns of the presence or absence of the plural marker in sets of manuscripts are noteworthy, and may imply that these patterns were transferred from one or more exemplars.
- XCIII. KÙ.SIG₁₇ for KÙ.SIG₁₇.MEŠ, Line 21
- A. Manuscripts Which Contain the Variant: D-7, l. 18; F-4, l. 18; F-14c, l. 18; H-5, l. 27; H-27, l. 27; H-32, l. 25; L-18, l. 26
- B. Manuscripts Which Are Broken at This Point: B-4, B-5, B-6, B-7, B-19, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-1, G-7, H-12, H-b-2, H-d-2, I-18, I-24, I-27, L-5, L-7, S-1, S-b-2, Y-47, Y-60, Z-8, Z-9, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, H-35, P-2, S-12, S-13, S-26, T-5, Y-11, Y-39, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
- D. Comments: It is common in booty lists in Assyrian royal inscriptions for the terms for metals - KÙ.BABBAR, KÙ.SIG₁₇, NAGGA, ZABAR, and AN.BAR - to have the plural marker, though these terms also occur without it. This corresponds to the fact that in the Standard Inscription, the orthographies without the plural marker are less numerous than those with it. By themselves, then, these omissions do not tell us much about their production or transmission. However, patterns of the presence or absence of the plural marker in sets of manuscripts are noteworthy, and may imply that these patterns were transferred from one or more exemplars.
- XCIV. NAGGA for NAGGA.MEŠ, Line 21
- A. Manuscripts Which Contain the Variant: H-5, l. 27; H-27, l. 27
- B. Manuscripts Which Are Broken at This Point: B-4, B-5, B-6, B-7, B-19, B-24, B-28, C-6, C-8, C-10, D-5, E-3, F-1, G-d-1, H-10, H-12, H-d-2, I-18, I-24, I-25, I-27, L-5, L-7, L-34, N-6, S-1, S-4, S-22, S-b-2, Y-45, Y-60, Z-8, Z-9, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026

- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, H-35, P-2, S-12, S-13, S-26, T-5, Y-11, Y-39, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
- D. Comments: It is common in booty lists in Assyrian royal inscriptions for the terms for metals - KÙ.BABBAR, KÙ.SIG₁₇, NAGGA, ZABAR, and AN.BAR - to have the plural marker, though these terms also occur without it. This corresponds to the fact that in the Standard Inscription, the orthographies without the plural marker are less numerous than those with it. By themselves, then, these omissions do not tell us much about their production or transmission. However, patterns of the presence or absence of the plural marker in sets of manuscripts are noteworthy, and may imply that these patterns were transferred from one or more exemplars.
- XCV. ZABAR for ZABAR.MEŠ, Line 21
- A. Manuscripts Which Contain the Variant: D-7, l. 18; F-4, l. 18; F-14c, l. 18; H-3, l. 25 [this was likely an accidental omission; note the relief contour where the plural marker should be]; H-5, l. 27; H-27, l. 27
- B. Manuscripts Which Are Broken at This Point: B-4, B-5, B-6, B-7, B-24, C-6, C-8, C-10, D-5, E-3, F-1, H-12, H-d-2, I-7, I-18, I-24, I-27, L-5, L-7, L-20, L-34, L-36, N-8, S-1, S-4, S-6, S-22, S-c-4, Y-45, Y-46, Z-8, Z-9, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, H-35, P-2, S-12, S-13, S-26, T-5, Y-11, Y-39, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
- D. Comments: It is common in booty lists in Assyrian royal inscriptions for the terms for metals - KÙ.BABBAR, KÙ.SIG₁₇, NAGGA, ZABAR, and AN.BAR - to have the plural marker, though these terms also occur without it. This corresponds to the fact that in the Standard Inscription, the orthographies without the plural marker are less numerous than those with it. By themselves, then, these omissions do not tell us much about their production or transmission. However, patterns of the presence or absence of the plural marker in sets of manuscripts are noteworthy, and may imply that these patterns were transferred from one or more exemplars.
- XCVI. AN.BAR for AN.BAR.MEŠ, Line 21
- A. Manuscripts Which Contain the Variant: D-7, l. 18; F-4, l. 18; F-14c, l. 18; H-5, l. 27; H-27, l. 27
- B. Manuscripts Which Are Broken at This Point: B-4, B-5, B-6, B-7, B-24, C-6, C-8, C-10, D-5, E-3, F-1, F-15, H-1, H-12, H-d-2, I-7, I-18, I-24, I-27, L-5, L-7, L-20, L-34, N-8, N-17, S-1, S-4, S-6, S-22, Y-45, Y-46, Z-8, Z-9, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, H-35, P-2, S-12,

- S-13, S-26, T-5, Y-11, Y-39, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
- D. Other: B-3, l. 2; B-8, l. 4; B-9, l. 2; B-10, l. 2; B-11, l. 2; B-17, l. 4; B-18, l. 2; B-19, l. 2; B-20, l. 3; B-28, l. 17; I-3; I-12, ll. 20-21; I-13, ll. 21-22; I-16, l. 8; I-25, l. 22; I-26, l. 3; I-27, l. 3; I-30, l. 21; M-niche, l. 31; WFL-13, l. 2; AO 19856, l. 21; O.274, ll. 25-26; O.277, ll. 28-29 omit this entirely (cf. below)
- E. Comments: It is common in booty lists in Assyrian royal inscriptions for the terms for metals - KÙ.BABBAR, KÙ.SIG₁₇, NAGGA, ZABAR, and AN.BAR - to have the plural marker, though these terms also occur without it. This corresponds to the fact that in the Standard Inscription, the orthographies without the plural marker are less numerous than those with it. By themselves, then, these omissions do not tell us much about their production or transmission. However, patterns of the presence or absence of the plural marker in sets of manuscripts are noteworthy, and may imply that these patterns were transferred from one or more exemplars.
- XCVII. Omission of AN.BAR.MEŠ in the List of Metals in Line 21
- A. Manuscripts Which Contain the Variant: B-3, l. 2; B-8, l. 4; B-9, l. 2; B-10, l. 2; B-11, l. 2; B-17, l. 4; B-18, l. 2; B-19, l. 2; B-20, l. 3; B-28, l. 17; I-3; I-12, ll. 20-21; I-13, ll. 21-22; I-16, l. 8; I-25, l. 22; I-26, l. 3; I-27, l. 3; I-30, l. 21; WFL-13, l. 2; AO 19856, l. 21; O.274, ll. 25-26; O.277, ll. 28-29; M-niche, l. 31
- B. Manuscripts Which Are Broken at This Point: B-4, B-5, B-6, B-7, B-16, B-24, C-6, C-8, C-10, D-5, E-3, F-1, H-1, H-12, H-d-2, I-7, I-18, I-24, I-27, L-5, L-7, L-20, L-34, N-8, N-17, S-1, S-4, S-6, S-22, Y-45, Y-46, Z-8, Z-9, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, Ash L. 109.1, BM 139999, Detroit 50.32, HMA, LA 71.73.1b, LBAF, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, H-35, P-2, S-12, S-13, S-26, T-5, Y-11, Y-39, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
- D. Comments: See Appendix 1 §I.B.13.d.
- XCVIII. AN.BAR.MEŠ (KUR-*ti* ŠU-*ia*) šá KUR.KUR.MEŠ, Line 21
- A. Manuscripts Which Contain the Variant: Y-47, ll. 26-27; Y-60, l. 27
- B. Manuscripts Which Are Broken at This Point: B-4, B-5, B-6, B-7, B-16, B-24, C-6, C-8, C-10, D-5, E-3, F-1, F-15, H-12, I-3, I-7, I-24, L-20, Y-45, Y-46, Z-8, Z-9, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, Aleppo 2, BM 139999, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
- C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, H-35, P-2, S-12, S-13, S-26, T-5, Y-11, Y-39, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
- D. Comments: This variant is the omission of an appositional phrase, and its omission does not disrupt the syntax of the clause. It is difficult to explain this as parablepsis; it may have been an intentional omission. The fact that it occurs in manu-

scripts which otherwise share numerous omissions may indicate that the variant was transferred from a common exemplar.

- XCIX. KUR.KUR for KUR.KUR.MEŠ, Line 21
- A. Manuscripts Which Contain the Variant: D-7, l. 18; F-4, l. 18; F-14c, l. 18; H-5, l. 27; H-27, l. 27
 - B. Manuscripts Which Are Broken at This Point: B-3, B-4, B-5, B-6, B-7, B-16, B-24, B-28, C-6, C-8, C-10, E-3, F-1, G-d-2, H-12, H-d-2, I-7, I-25, I-26, I-27, L-6, L-7, L-20, L-33, S-15, S-22, Y-45, Y-46, Y-60, Z-8, Z-9, WFL-13, WFL-14, B-b, S-a, 2010,6022.19, Aleppo 1, BM 139999, LA 71.73.1b, Lyon 531, 2.A(a).SVII, NCMI 4, SF 3972, Vatican 15026
 - C. Manuscripts Which Conclude before This Point: B-1, B-15, B-26, B-32, C-3, C-4, C-11, C-13, F-2, G-9, G-18, G-27, G-a-1, G-c-2, G-c-4, H-23, H-35, P-2, S-12, S-13, S-26, T-5, Y-11, Y-39, Y-55, Z-1, Z-2, Z-3, Z-6, Z-a-1, Z-b-2, WFL-1, WFL-3, WFL-5, E-c-2, G-a, BM 139983, Emory, LBAF
 - D. Comments: Strictly speaking, the plural of this noun is indicated already by the repetition of KUR, and this may have had a role in the omission of the plural marker for some scribes. On the other hand, it should be noted that the omission of this plural marker in the manuscripts in which it occurs corresponds to the omission of plural markers on the list of metals which precedes it in those same manuscripts. While the omission of this element is not in itself very significant (it could easily have been an accidental omission), patterns of omission of the plural marker from this logogram and from the list of metals probably holds greater significance for the production and transmission of this variant.

Appendix 3: Types of Variation in the Standard Inscription

Introduction

The purpose of this catalog is to tabulate and organize all variations found in my score of the Standard Inscription, which can be found in Appendix 4. This catalog forms the basis for the catalogs in Appendices 1 and 2, which deal with shared variants. Thus, this catalog, in Appendix 3, should be referred to especially for all variants which only occur once in the Standard Inscription.

The sigla used here and throughout the dissertation correspond to the primary contexts of the corresponding manuscripts in the Northwest Palace, or else to the modern locations or publications of the artifacts. Further information on these manuscripts can be found in the catalog of manuscripts of the Standard Inscription in Appendix 5.

Each variant is listed over against the reading of the majority text, unless otherwise indicated, e.g., “*a-na* for *ana*, Line 15” means that, in line 15 of the Standard Inscription (according to Grayson’s lineation in RIMA 2.0.101.23), the majority text has *ana*, while the manuscripts listed have *a-na*. The manuscripts containing the variant are then listed, along with the line numbers where the variant can be found *in those manuscripts*. A superscripted ! indicates a correction of an incorrect form; () indicates an omission, and <> indicates dittography. A / indicates a line boundary, // indicates a column boundary, and a \ indicates space on an orthostat that is uninscribed, usually because of the presence in the location of complex reliefs contours.

This catalog organizes the variants in the Standard Inscription under the rubrics omission, addition, and substitution, then the linguistic rubrics paleographic, orthographic, grammatical, lexical (a single word), and content (more than one word). For each set of variants, variants which are shared in numerous manuscripts are placed before variants which occur in less manuscripts or in only one manuscript.

Catalog of Variants in the Standard Inscription

- I. Omissions: An omission is the absence of some textual element that is present in the majority of manuscripts. This term is not meant to signify a judgment about the intentionality of the scribe.
 - A. Paleographic Omissions: A paleographic omission is the absence of a wedge or wedges in a sign complex, which is/are normally present in the writing of the sign in the manuscripts of the composition.
 - 1. Paleographic Omissions Which Result in Another Sign: Most of these variants involve simply the omission of a single wedge where there should be more than one (e.g., GAG for NI or NI for IR, etc.). There are at least three general ways that they may have occurred: 1) the copyist could have transmitted an incorrectly drawn sign from an exemplar to the extant manuscript; 2) the copyist could have accidentally omitted the wedge(s) in the

process of copying from an exemplar to the extant manuscript; 3) the stonemason could have accidentally omitted the wedge(s) while incising the signs. The fact that these omissions produced correct signs may have been a factor in their production.

- a) MA for GAL⁸¹⁹ (B-26, l. 2; B-30, l. 10; B-32, l. 12; F-2, l. 1; G-4, l. 17; G-14, l. 1; G-16, l. 1; G-20, l. 12; G-27, l. 1 [2x]; G-d-1, l. 1; I-13, l. 1; S-a-2, l. 8)
- b) GAG for NI (B-32, l. 15; F-2, l. 7; F-3, l. 15; G-2, l. 13; G-6, l. 18; G-30, l. 7; G-e-2, l. 20; H-1, l. 26; I-30, l. 15; L-36, l. 2; T-8, l. 18; Z-a-1, l. 7)
- c) NI for IR (B-30, l. 14; C-11, l. 16; F-3, l. 12; F-8, l. 11; G-16, l. 10; N-12, l. 13; S-13, l. 7; S-22, l. 15; S-a-2, ll. 12, 15; Zurich 1913, l. 17)
- d) UD for PI (B-32, l. 5; F-1, l. 17;⁸²⁰ G-2, l. 20; G-14, l. 7; G-20, l. 17⁸²¹; G-c-2, l. 11; H-6, l. 26; N-12, l. 13; S-a-2, ll. 12, 18; Ash L. 109.1, l. 15)
- e) MAŠ for AN (H-27, l. 27; I-13, l. 7; I-25, l. 8; I-30, l. 13; N-8, l. 13; P-4, l. 1; S-2, l. 1)
- f) KAL for UN (B-23, l. 3; F-14c, l. 13; G-4, l. 15; G-31, l. 3; H-27, l. 20; L-10, l. 4; N-17, l. 13; S-c-4, l. 3)
- g) MIN for A (F-4, l. 18; F-14c, l. 11; H-30, l. 21; H-35, l. 7; T-6, l. 15)
- h) KID for É (D-8, l. 4; G-20, l. 17; L-8, l. 22; P-4, l. 17;⁸²² S-2, l. 16)
- i) E for KAL (G-a-1, l. 15; I-30, l. 14; WFL-1, l. 7; Y-39, l. 2; Beirut, l. 13)
- j) KU for LU (F-8, l. 18; G-3, l. 7; G-20, l. 3, 12; G-a-1, l. 12)
- k) ḪAL for TAR⁸²³ (F-8, l. 3; H-1, l. 22; H-27, l. 24; I-1, l. 18; Z-a-1, l. 6)
- l) KID for KAL (B-15, l. 8; F-2, l. 1; F-9, l. 7; L-33, l. 9; Z-3, l. 1)
- m) IS for MA (D-7, l. 12; F-2, l. 15;⁸²⁴ I-13, l. 14; Z-1, l. 5)
- n) U for MAN (G-e-2, l. 18; I-30, l. 13; N-8, l. 14; S-b-1, l. 1⁸²⁵)
- o) DIŠ for ŠÚ (G-2, l. 15; S-2, l. 8; S-13, l. 9; S-17, l. 2)
- p) IŠ for TA (B-32, l. 11; B-30, l. 8; G-20, l. 8; G-d-1, l. 2)
- q) ŠE for TE (G-a-1, l. 16; G-e-1, l. 7; I-12, l. 14; N-12, l. 13)

⁸¹⁹The final horizontal of the GAL sign in the inscriptions in the Northwest Palace is usually only a scratch in the stone, so that the identification of this variant should be done with care.

⁸²⁰This may be haplography of part of a sign, since AŠ is the next sign.

⁸²¹This may be haplography of part of a sign, since AŠ is the next sign.

⁸²²This sign is written against the left side of a raised relief contour, so that the verticals are squeezed into a tight space; this may explain the lack of a final vertical.

⁸²³One should be careful in identifying an instance of this variant, since the diagonal stroke is often simply a thin scratch in the stone, and is difficult to see.

⁸²⁴The following sign is IS, which makes this a kind of dittography.

⁸²⁵Note that the second U sign is omitted at the edge of a relief contour.

- r) ȲAL for AN (F-9, l. 1; G-27, l. 17; H-6, l. 24)
- s) NI for GÁ (N-16, l. 2; S-26, l. 4; Z-a-1, l. 3)
- t) A for GAR (F-3, l. 11; G-9, l. 12; G-12, l. 10)
- u) LIŠ for IGI (F-14c, l. 13; H-1, l. 7; S-17, l. 18)
- v) KU for KI (H-2, l. 7; N-12, l. 13; S-20, l. 14)
- w) DIŠ for ME (H-27, l. 26; S-b-1, l. 5; Z-a-1, l. 10)
- x) ME for MEŠ (G-d-1, l. 19; N-16, l. 1; P-2, l. 7)
- y) A for ZA (F-14c, l. 14; G-2, l. 10; G-31, l. 16)
- z) MAŠ for DÙ⁸²⁶ (B-30, l. 4; Z-a-1, l. 8)
- aa) KU for ENGUR (G-20, l. 8; G-d-1, l. 9)
- ab) UD for ÉRIN (G-20, l. 6; G-a-1, l. 12)
- ac) TAB for GAG (L-8, l. 18; N-17, l. 4)
- ad) ÁŠ for GAL (L-5, l. 12)
- ae) ZA for ȲA (G-20, l. 10; I-12, l. 6)
- af) LÍMMU for I (BM 139983, l. 13; G-c-4, l. 10)
- ag) ZA for KÙ (F-3, l. 17; H-27, l. 27)
- ah) NU for KUR (G-3, l. 16; Z-b-2, l. 14)
- ai) TAB for PA (G-3, l. 17; L-5, l. 3)
- aj) LIŠ for PI (F-4, l. 18; G-d-1, l. 3)
- ak) KID for TA (B-26, l. 14; B-32, l. 14)
- al) MIN for A (B-26, l. 17)
- am) GÀR for Á⁸²⁷ (S-2, l. 2)
- an) AB for AD (G-d-1, l. 5)
- ao) I for AD (WFL-3, l. 8)
- ap) PA for ÁŠ (LBAF, l. 7)
- aq) AŠ for BAR (N-17, l. 18)
- ar) AL for DU (G-10, l. 20)
- as) A for E (S-21, l. 16)
- at) IS for E (N-12, l. 8)
- au) ȲU for EN (C-4, l. 17)
- av) MAN for EŠ (Z-10, l. 13)
- aw) PA for GAL (G-2, l. 4)
- ax) I for GAN (D-7, l. 18)
- ay) LÍMMU for GAN (G-12, l. 20)
- az) DIŠ for GAR (S-1, l. 6)
- ba) AŠ for ȲAL (G-3, l. 9)

⁸²⁶The upper horizontal for the DÙ sign has been omitted, producing a MAŠ sign with the horizontal lower down on the vertical than usual.

⁸²⁷The GÀR sign and the Á sign without its final vertical are not identical, since the latter has four horizontals in the beginning of its complex, while GÀR has only three. However, I doubt that this small distinction prevented GÀR from being substituted for Á.

- bb) MAŠ for 𐎶AR (LA 71.73.1b, l. 5⁸²⁸)
- bc) MAN for 𐎶I (C-13, l. 10)
- bd) TAB for I (N-16, l. 6)
- be) ZÍ for IA (F-8, l. 16)
- bf) MIN for IGI (H-27, l. 18)
- bg) MAR for IM (Z-a-1, l. 8)
- bh) DIŠ for IS (LBAF, l. 2⁸²⁹)
- bi) TAB for IS (S-20, l. 18)
- bj) NAB for KÁ (S-1, l. 20)
- bk) KU for KIN (C-4, l. 10)
- bl) GAM for KUR (C-13, l. 10)
- bm) MA for LA (C-4, l. 17)
- bn) KID for LUḪ (N-16, l. 18)
- bo) IS for MAR (Y-10, l. 14)
- bp) AŠ for MAŠ (S-b-1, l. 1)
- bq) NUN for MES (S-21, l. 16)
- br) UŠ for NA₄ (G-e-2, l. 19)
- bs) KUR for NUMUN (S-7, l. 3)
- bt) MAŠ for PI (G-a, l. 14)
- bu) ME for PI (F-6, l. 11)
- bv) MAŠ for RAD (Lyon 531, l. 16)
- bw) 𐎶U for RI (LA 71.73.1b, l. 7)
- bx) NUN for RI (G-7, l. 17)
- by) EŠ₅ for RU (B-15, l. 8⁸³⁰)
- bz) ŠÀ for RU (LA 71.73.1b, l. 14)
- ca) KIN for SÍG (B-32, l. 13)
- cb) KID for ŠID (B-30, l. 10)
- cc) AD for ŠÚM (N-8, l. 13)
- cd) KÚR for TAR (G-20, l. 18)
- ce) AN for TE (C-4, l. 16)
- cf) 𐎶I for TE (G-e-1, l. 12⁸³¹)
- cg) KUR for TE (LA 71.73.1b, l. 6)
- ch) NA for TE (I-30, l. 5)
- ci) É for Ú (C-b-2, l. 17)
- cj) TAB for Ú (I-13, l. 20)

⁸²⁸The text here reads MAŠ-šá-[ni]. It is not clear to me why a scribe or even a mason would write MAŠ for 𐎶AR here.

⁸²⁹This example is in the sequence AŠ.DIŠ TUKUL-*ti* for *ina* ^{giš}TUKUL-*ti*, with the AŠ sign against the top of the DIŠ sign. I suspect there was some sort of conflation of AŠ and IS.

⁸³⁰This occurs in the writing of ^{kur}Kir-ru¹-ri¹, and should be viewed as a RU sign that is missing its diagonal wedges and its horizontal.

⁸³¹The TE sign is written at the very edge of the relief, and this may have caused the omission of the vertical wedge.

- ck) GAG for UB (H-1, l. 10)
- cl) PA for UB (H-27, l. 18)
- cm) TAB for UB (F-1, l. 13)
- cn) LIŠ for UD (N-8, l. 20)
- co) KA for UGU (P-4, l. 6)
- cp) E for UN (F-3, l. 14)
- cq) A for UR (N-6, l. 10⁸³²)
- cr) DIŠ for UR (P-2, l. 15)
- cs) GÁ for UŠ (F-6, l. 12)

2. Paleographic Omissions Which Do Not Result in Another Sign: Presumably, the ways in which these omissions were produced are like those described above for paleographic omissions which result in another sign. Most of these have to do with the omission of a single wedge in a sign complex, but some have more missing wedges. An experienced scribe would have known that these signs were incorrectly drawn.

- a) *it'-mulh*: The final vertical of the Á sign is missing (B-26, l. 9; F-14c, l. 5).
- b) ŠU-*su'*: The final verticals of SU are not written (G-15, l. 4; N-12, l. 4).
- c) TUKU-*ú'*: The Ú sign has two, rather than three, verticals (G-15, l. 3; G-20, l. 3).
- d) ^{lu'}SIPA: The LÚ sign has no *Winkelhaken* (F-9, l. 2; I-13, l. 2).
- e) GAL-*e'*: There are only two horizontal wedges in the GAL sign in these places (I-12, l. 1; Z-1, l. 3).
- f) *tab-ra-te'*: The TE sign, which should be ŠE.DIŠ here is KUR.DIŠ (C-4, l. 3; S-c-4, l. 3).
- g) *ina qé'-reb*: In the KI sign here, the initial Winkelhaken, the bottom horizontal wedge, and the final vertical wedge are written, but not the inner wedges (F-6, l. 6).
- h) GAL-*e'*: The E sign here has no third vertical wedge, forming a complex composed of TAB.MIN (F-2, l. 1).
- i) *na-ra'-am*: The RA sign is missing one of its initial horizontal wedges (G-a-1, l. 1).
- j) *Aš-šur'*: The ŠUR sign is lacking its middle top vertical wedge; the sign is on the edge of the relief contour (H-1, l. 1).
- k) TUKUL-*MAŠ*: The upper horizontal wedge on the KU sign is missing (H-1, l. 2).
- l) *na-ra-am'*: The AM sign is missing its top horizontal (S-4, l. 1).

⁸³²Several manuscripts have errors for this sign.

- m) *šá-nin-šú la'-a* TUKU-ú: There is a vertical wedge just after the first horizontal in the LA sign, followed by two horizontals, then another vertical (B-30, l. 2).
- n) *mal-ki'.MEŠ'*: The KI sign has only two horizontal wedges: one on bottom and one in the middle of the complex (F-4, l. 2).
- o) *kib-rat'*: The RAD sign does not have a final horizontal (G-2, l. 2).
- p) *šá-nin'-šú*: The central horizontal in the latter (MA) half of the NIN sign is missing (G-a-1, l. 4).
- q) 10-ÉRIN'-TÁḤ: The ÉRIN sign lacks the upper diagonal wedge (G-c-2, l. 2).
- r) *kib'-rat*: The KIB sign lacks both *Winkelhaken* (G-d-1, l. 2).
- s) *mal-ki'.MEŠ'*: The MEŠ sign lacks its vertical wedge (S-4, l. 2).
- t) *šá'*: Only two of the upper verticals were incised (S-c-4, l. 2).
- u) NÍTA': There is no vertical wedge at the end of the sign complex (C-13, l. 4).
- v) *šá'*: There are two, not three, upper vertical wedges (F-3, l. 3).
- w) *i-pe'-lu'*: The LU sign has no upper horizontal nor a central vertical (G-d-1, l. 3).
- x) *nap'-ḥar*: The upper AN sign has only a single horizontal wedge and no vertical wedge (G-e-1, l. 3).
- y) *i-šú-ú'*: Instead of the Ú sign, the complex is IS.DIŠ (I-12, l. 3).
- z) *la'-a*: There are only two horizontals before the vertical wedge in the LA sign (P-2, l. 3).
- aa) *kiš-šat'*: There are only two diagonals in the KUR sign (Z-a-1, l. 5).
- ab) *mu-kab'-bi-is*: The KAB sign has no bottom horizontal (AO 19856, l. 4).
- ac) *mul'-tar-ḥi*: The third AN portion of the MUL sign is written as MAŠ (G-a, l. 12).
- ad) *ḥur-šá'-ni'*: The GAR sign has two, not three, verticals in the upper half (Z-a-1, l. 7).
- ae) *im'-ḥu-ru*: The ḤI sign from the beginning of the IM sign is missing two of its four diagonals (C-11, l. 6).
- af) *šá-kín'*: The ḤAR sign lacks one of its horizontal wedges (Z-a-1, l. 8).
- ag) UGU': The initial horizontal of the KA-portion is missing (O.274, l. 6).
- ah) EN-ti'-ia: There is no vertical wedge in the TI sign (C-13, l. 7).
- ai) MU-ia': The initial set of horizontals has only one, rather than two, as we would expect in an I sign (F-1, l. 6).

- aj) *a-na'*: The NA sign is lacking one of its diagonals/*Winkelhaken* (G-d-1, l. 5).
- ak) DAGAL.MEŠ': The MEŠ sign is missing one of its *Winkelhaken* (H-35, l. 11).
- al) ÉRIN.ĤI.A.MEŠ': The MEŠ sign is missing one of its *Winkelhaken* (I-30, l. 7).
- am) DAGAL'.MEŠ: There is a MAŠ sign, instead of an AN sign, in the DAGAL complex (P-4, l. 6).
- an) ^{giš}TUKUL-šú: The IS sign is missing its lower horizontal wedge (S-a-2, l. 5).
- ao) MU-ia': The IA sign is incised as I.MIN (T-2, l. 5).
- ap) ^{giš}TUKUL'.MEŠ: The KU sign looks like an UR sign, without the inner horizontal wedge (C-13, l. 8).
- aq) *tam-ḥa'-ri*: The ḤA sign has one less vertical wedge than there should be, the one on the bottom right (F-8, l. 6).
- ar) *re'-ṣu-te*: The RI sign has no *Winkelhaken* (F-9, l. 6).
- as) *tam-ḥa'-ri*: The ḤA sign is missing its bottom left vertical, producing A.U, rather the ZA.U (N-8, l. 6).
- at) ^{giš}TUKUL'.MEŠ: The initial vertical wedge of the KU sign is missing (N-16, l. 5).
- au) *tik-li'-ia*: The final half of the LI sign lacks an upper horizontal or inner *Winkelhaken* (P-2, l. 8).
- av) *re-ṣu'-te*: The ZUM sign is lacking its final vertical wedge (S-26, l. 16).
- aw) ^dIŠKUR': The IM sign has only two diagonals, followed by TAB.MIN. Note also that the initial horizontal wedge of the AN sign is slightly offset (Z-a-1, l. 11).
- ax) *tam-ḥa-ri'*: The RI sign has no horizontal wedge (AO 19856, l. 7).
- ay) GAL-te': What should be the TE sign here is rather NU.DIŠ (C-13, l. 10).
- az) *a-di'*: The DI sign has U.PA, rather than U.DIŠ.PA (F-3, l. 8).
- ba) ^{kur}La-qe'-e: The KIN sign is in the form of a KU sign with a *Winkelhaken* at the lower right of the sign complex (F-14c, l. 7).
- bb) *ra'-ḥi-ṣi'*: The RA sign has only two, rather than three, horizontals at the beginning of the complex (G-20, l. 7).
- bc) *ra'-ḥi-ṣi*: The RA sign has only two, rather than three, horizontals at the beginning of the complex (G-27, l. 17).
- bd) *ra'-ḥi-ṣi'*: The ZÍ sign here is formed of I.U, rather than the expected I.MIN (G-20, l. 7).
- be) *si-ḥir'-ti-šá*: What should be the ḤAR sign is simply MAŠ over a bottom horizontal (G-a-1, l. 16).

- bf) *si-ḥír[!]-ti-šá:* What should be the HAR sign here is HI.IS (H-1, l. 10).
- bg) *GÌR[!].2.MEŠ-šú:* The GÌR sign is missing its initial *Winkelhaken* (L-36, l. 12).
- bh) *TA[!]:* There are two, rather than the usual three, verticals, and no *Winkelhaken* in what should be a TA sign (S-2, l. 7).
- bi) *^{id}Za[!]-ba[!]:* What should be the ZA sign is a reverse A sign, with the superimposed verticals on the left side (B-30, l. 8).
- bj) *^{id}Za[!]-ba[!]:* The BA sign is missing one of its *Winkelhaken* (B-30, l. 8).
- bk) *e[!]-{ni}:* The E sign here is composed of TAB.MIN (C-13, l. 11).
- bl) *^{kur}Ú[!]-ra[!]-ar[!]-tí:* The AR sign is missing its second horizontal and its final *Winkelhaken* (C-13, l. 11).
- bm) *TA[!]:* The *Winkelhaken* is missing (F-2, l. 7).
- bn) *KUR[!]:* One of the diagonals is missing (F-2, l. 7).
- bo) *A.ENGUR[!].Su-ub-na-at:* The ENGUR sign is lacking its initial vertical and its first central horizontal (G-2, l. 9).
- bp) *ŠU[!]-su:* The uppermost horizontal is missing from the ŠU sign (G-12, l. 9).
- bq) *e[!]-ni:* The E sign here is composed of TAB.MIN (AO 19856, l. 9).
- br) *^{kur}bi-ra-te[!]:* The TE sign is formed as KUR.DIŠ (G-4, l. 10).
- bs) *^{uru}Ha-ru-tu:* The URU sign is missing its final vertical (S-a-2, l. 10).
- bt) *^{kur}Za-ban[!]:* The BAN sign is missing its initial *Winkelhaken* (Z-9, l. 10).
- bu) *^{uru}Ha[!]-ru[!]-tu:* The HA sign is missing its upper left vertical (Z-9, l. 11).
- bv) *^{uru}Ha[!]-ru[!]-tu:* The RU sign is missing its final vertical (there are only two) (Z-9, l. 11).
- bw) *^{kur}bi[!]-ra-te:* The BI sign is missing its upper *Winkelhaken* (Z-9, l. 11).
- bx) *DAGAL[!].MEŠ:* The DAGAL sign is missing one of its initial vertical wedges (L-8, l. 7).
- by) *A.AB.BA[!]:* The BA sign is missing one of its *Winkelhaken* (B-15, l. 7).
- bz) *^{kur}La-qe-e[!]:* The E sign made up of TAB.MIN, rather than TAB.A (B-15, l. 7).
- ca) *^{kur}Kìr-ru[!]-ri[!]:* The RI sign is missing its horizontal, producing MIN.ŠÚ (B-15, l. 8).

- cb) *na-a¹-du¹*: The DU sign is missing its final vertical and *Winkelhaken* (B-26, l. 17)
- cc) *ur-du¹-ti*: The final vertical is missing in the DU sign (F-14c, l. 10).
- cd) *ka¹-šid*: The initial horizontal of the KA sign is missing (G-d-1, l. 11).
- ce) *hur¹-šá-ni*: The HAR sign is missing its vertical wedge (G-d-1, l. 11; H-35, l. 18).
- cf) *ur¹-du-ti*: The UR sign is missing its upper horizontal (H-9, l. 11).
- cg) *gim¹-ri-šú-nu¹*: The GIM sign is missing its initial *Winkelhaken* (H-27, l. 16).
- ch) NUN-ú¹: The Ú sign is missing one of its vertical wedges (H-33, l. 15).
- ci) *hur¹-šá-ni*: The HAR sign is missing one of its horizontals (B-30, l. 10).
- cj) GAL.MEŠ¹: The MEŠ sign is missing one of its *Winkelhaken* (P-4, l. 11).
- ck) EN.MEŠ-e¹: The E sign here is made up of TAB.MIN (P-4, l. 11).
- cl) *mu-la-iť¹*: The Á sign is missing its final vertical (S-13, l. 13).
- cm) EN.MEŠ¹-e: The MEŠ sign is missing its initial vertical wedge (Lyon 531, l. 12).
- cn) *la a¹-di-ru*: The A sign is missing its upper right vertical, producing a MIN sign with the right vertical lower than the left vertical (F-3, l. 12).
- co) *šá-lum-ma-te¹*: The TE sign is composed of KUR.DIŠ (G-4, l. 12).
- cp) *uš-ħar¹-ma-tu*: The HAR sign is missing one of its horizontal wedges (G-20, l. 13).
- cq) KA¹-šú: The KA sign is missing its initial horizontal (G-d-1, l. 12).
- cr) UB\.[M]EŠ: The UB sign is missing its upper diagonal wedge (L-7, l. 15).
- cs) KUR.MEŠ-e¹: The E sign is composed of TAB.MIN (P-4, l. 12).
- ct) ^{gis}LÁ: The IS sign is missing its upper horizontal (S-d-1, l. 11).
- cu) *la¹*: The LA sign is missing a horizontal in the second set of horizontals in the complex (Z-9, l. 13).
- cv) A.AB.BA¹.MEŠ: The BA sign is missing one of its *Winkelhaken* (B-15, l. 12).
- cw) *pa-du¹-te*: The DU sign is missing its *Winkelhaken* (F-1, l. 14).
- cx) ^dšam¹-ši: The Ú sign is missing one of its verticals (F-1, l. 14).
- cy) *a¹-di*: The A sign is missing its initial vertical wedge (F-3, l. 13).
- cz) A.AB.BA¹.MEŠ: The BA sign is missing its final vertical, perhaps because the following sign begins with a vertical (G-15, l. 11).

- da) *pa-du-te*¹: The TE sign is missing one of its *Winkelhaken* (G-d-1, l. 13).
- db) A.AB.BA¹{.MEŠ}: The BA sign is missing its horizontal wedge (G-d-1, l. 13).
- dc) *ek-du-te*¹: The TE sign is missing one of its *Winkelhaken* (H-27, l. 18).
- dd) *pa-du-te*¹: The TE sign is missing one of its *Winkelhaken* (H-33, l. 17).
- de) *qi-it¹-ru-ub*: The Á sign is missing its central horizontal wedges (I-30, l. 13).
- df) ^dŠam¹\-š¹i: The Ú sign is missing one of its verticals (N-16, l. 12).
- dg) *e-reb*¹: The KAL sign is missing its horizontal wedges (P-4, l. 13).
- dh) *qi-it¹-ru-ub*: The Á sign is missing its final vertical (S-4, l. 14).
- di) ^{Pd}Šul¹-ma-nu-SAG: The DI sign is missing its final vertical wedge (F-4, l. 13).
- dj) *šu¹-ú¹*: The ŠU sign is missing one of its horizontal wedges (G-d-1, l. 14).
- dk) ŠU¹-ia¹: The ŠU sign is missing one of its horizontal wedges (G-d-1, l. 14).
- dl) ŠU¹-ia¹: The IA sign is composed of LÍMMU.A (G-d-1, l. 14).
- dm) NUN¹: The NUN sign is missing one of its verticals (H-9, l. 15).
- dn) ^{Pd}Šul¹-ma-nu-SAG: The DI sign is missing its initial *Winkelhaken*, producing DIŠ.PA (S-c-4, l. 14).
- do) ^{uru}Sir-qu: The URU sign is missing its upper horizontal wedge (G-2, l. 17).
- dp) *šá*¹: The GAR sign is missing its central upper wedge (G-3, l. 16).
- dq) *si-ḥír¹-ti-šá*: The ḤAR sign is missing its vertical wedge (G-6, l. 16).
- dr) ^{kur}La-qe¹-e: The KIN sign is missing its initial vertical and lower horizontal (S-c-4, l. 15).
- ds) *ú-na\kir₇¹*: The KIR₇ sign here is composed of NIMxDIŠ.NUN, rather than NIMxGAR.KÁR, as it should be (G-4, l. 16).
- dt) *ú-na-kir₇¹*: The KIR₇ sign here is composed of NIMxGAR.GÁ, rather than NIMxGAR.KÁR, as it should be (G-12, l. 17).
- du) *ú¹-šá-aš-bit*: The Ú sign is missing one of its verticals (H-27, l. 22).
- dv) *ú-šá-aš¹-bit*: The AZ sign in the manuscripts of the Standard Inscription is generally composed of LÍMMUxZA.ḤAL; here, however, the bottom left vertical in the ZA sign is offset left of the rest of that complex, and the ḤAL is replaced by AŠ (L-5, l. 19).

- dw) *al-qa¹-a*: The QA sign is missing its final vertical, perhaps because the following sign begins with a vertical wedge (N-12, l. 17).
- dx) *^rmuš-pa¹-li¹*: The LI sign is written like the KA sign, but with an added horizontal wedge in the top right half of the complex (N-16, l. 16).
- dy) *ú-na-kir₇¹*: The KIR₇ sign here is formed as NIMxDIŠ.KÁR, rather than NIMxGAR.KÁR, as it should be (L-8, l. 21).
- dz) *^{giš}dap\ra\ni*: The RA sign is missing one of its initial horizontals, and its final vertical (B-23, l. 15).
- ea) *^{giš}bu¹-uṭ-ni*: What should have been the BU sign here is simply AŠ.DIŠ.AŠ (G-d-1, l. 17).
- eb) *^{giš}SUR.MĪN*: The IS sign is missing its lower horizontal (S-20, l. 15).
- ec) *^{giš}SUR.MĪN*: The IS sign is missing its lower horizontal (T-2, l. 16).
- ed) *^r^{giš}e-re¹-ni*: The RI sign is missing its final vertical (Y-55, l. 27).
- ee) *da-ra¹-te*: The RA sign is missing one of its initial horizontal wedges (G-13, l. 18).
- ef) *^{na4}PI.LI*: The NA₄ sign is missing its final verticals; note that the sign is written against the left side of a raised contour in the relief, and this may explain the absence of the final wedges (B-23, l. 16).
- eg) *mul¹-ta-a²-it*: The MUL sign here is composed of NAB.MAŠ (H-3, l. 23).
- eh) *mul¹-ta-a²-it*: The MUL sign here is composed of NAB.MAŠ (N-8, l. 19).
- ei) *da¹-ra-te¹*: The DA sign is composed of PA.DIŠ.LIŠ (N-8, l. 19).
- ej) *da¹-ra-te¹*: The TE sign is composed of KUR.DIŠ (N-8, l. 19).
- ek) *ŠÀ¹-bi*: The ŠÀ sign is missing its final vertical wedge (N-12, l. 18).
- el) *a-na mul¹-ta-a²-it*: The MUL sign here is composed of ÉRIN.AN (S-4, l. 18).
- em) *KÁ¹.MEŠ-šá*: There is only one - rather than two superimposed - verticals at the end of the KÁ complex (F-3, l. 16).
- en) *ú-si-im¹-ši*: The IM sign here is composed of ĤI.MAŠ (G-14, l. 18).
- eo) *ú¹-še-zi-iz*: The Ú sign is missing a vertical wedge (G-30, l. 19).
- ep) *KÁ¹.MEŠ-šá*: The KÁ sign is missing its upper right horizontal and its initial vertical (G-e-2, l. 19).
- eq) *ú-šar¹-riḥ-ši*: The ŠAR sign is missing its bottom right horizontal (L-8, l. 24).
- er) *al¹-qa-a*: The AL sign is missing its *Winkelhaken* (WFL-2, l. 19).

- es) KUR-*ti*¹: The TI sign is missing its initial horizontal wedge (G-d-1, l. 20).
- et) KÙ¹.SIG₁₇.MEŠ: The KÙ sign here is composed of U.A (I-13, l. 21).
- eu) KÙ¹.SIG₁₇.MEŠ: The KÙ sign here is composed of U.A (S-6, l. 18).
- ev) *ú*¹-*re-ti*: The Ú sign is missing one of its vertical wedges (T-2, l. 18).
- ew) *da*¹-*a-iš*: The DA sign is missing its bottom horizontal (LA 71.73.1b, l. 4).
- ex) *ka-šid*¹: The ŠID sign is missing its final vertical (LA 71.73.1b, l. 13).
- ey) *tam*¹-*ḥa-ri*: The UD sign is missing its vertical (L-35, l. 11).
- ez) ^{uru}DU₆-*Ba-a-^rri*¹: The URU sign is missing its initial horizontal (G-18, l. 12).
- fa) ^{uru}DU₆: The URU sign is missing its initial horizontal (H-3, l. 12).
- fb) *ú*-*ter*¹: The TIR sign here is composed of ŠE.KAL, rather than ŠE.NIR (H-b-2, l. 13).
- fc) *ú*-*kín*¹: The ḪAR sign is composed of ḪI.PA (G-2, l. 21).
- fd) *ḥur*¹-*šá-ni*: The ḪAR sign is missing its vertical (H-12, l. 17).
- fe) *kar*¹-*ri*: What should be the KAR sign is missing one of its full vertical wedges, producing something like ŠE.A (L-7, l. 25).
- ff) *qé*¹-*reb*: The KI sign has only its initial *Winkelhaken*, the central and bottom horizontals, and the final vertical (G-a-1, l. 12).
- fg) *tik-li*¹-*ia*: The LI sign has only the initial diagonals and the final vertical (Z-a-1, l. 11).
- fh) *mu-la-iṭ*¹: The Á sign is missing the right half of the sign; this may have been because it was incised partly on the raised relief, and should have been continued in the lowered space (Z-9, l. 13).
- fi) *ma-a²-diš*¹: Only the head of the DIŠ sign is visible (B-23, l. 18).

B. Orthographic Omissions: An orthographic omission is the absence of an element of the writing of a word which is present in the majority of manuscripts. Excluded from this category are cases in which the omission resulted in a different grammatical form.

1. Omissions of a Sign without Space: In these cases, no uninscribed space was left on the manuscript where the omitted sign would have been. Such omissions are, presumably, the fault of a copyist at some stage of transmission; either a copyist transmitted these omission from an exemplar to the extant manuscript or omitted it accidentally in the course of copying.
 - a) Omissions of a Determinative: Such omissions might have occurred not only because of the absence of the determinative on the exemplar, but also because of the purely written function of the de-

terminative, which could have been omitted in the inner voice of the copyist.

- (1) ^dA-nim u {^d}Da-gan (C-4, l. 1)
- (2) TA {^{uru}}DU₆-šá-Ab-ta-a-ni: There is a superficial similarity between URU and DU₆, and this may have caused this omission (WFL-1, l. 10).
- (3) MAN {^{kur}}Aš-šur-ma: It is difficult to tell here whether the missing sign is MAN or KUR, because of way that what I take to be MAN here is written. If the sign that is incised is KUR, the head of the bottom left wedge is merged with the upper-most wedge. This similarity may have caused a hurrying copyist to think he had already copied KUR, when he had only copied MAN (or vice-versa). An alternative explanation is that what is missing is the MAN sign, and it was lost in the transition from line 1 to line 2, since this sign stands at the beginning of line 2 (S-a-1, l. 2).
- (4) MAN {^{kur}}Aš-šur: KUR and MAN may be similar enough to cause a hurrying copyist to think he had already copied KUR, when he had only copied MAN (Z-6, l. 3).
- (5) ina {^{gis}}TUKUL-ti (Z-10, l. 4)
- (6) {A}.ENGUR.A.RAD: This variant involves only the omission of one half of a determinative, ÍD (A.ENGUR) (S-7, l. 13).
- (7) É.GAL {^{gis}}dap-ra-ni: It is possible that this omission was caused by sign similarity between the IS and TAB signs (Y-39, l. 25).
- (8) É.GAL {^{gis}}bu-ut-ni (F-4, l. 16)
- (9) {^{gis}}e-re-ni: It is possible that this omission was caused by sign similarity between IS and the beginning of the E sign (L-7, l. 25).

b) Omissions of the Plural Markers MEŠ and 𒄩A

- (1) GÌR.2-šú for GÌR.2.MEŠ-šú, Line 8 (B-1, l. 9; B-30, l. 7; C-3, l. 11; C-4, l. 10; G-2, l. 9; G-4, l. 8; G-7, l. 9; G-8, l. 8; G-16, l. 7; G-18, l. 11; G-27, l. 20; G-31, l. 9; G-d-1, l. 8; H-1, l. 10; H-2, l. 10; H-3, l. 11; H-4, l. 10; H-6, l. 17; H-9, l. 8; H-14, l. 10; H-27, l. 11; H-29, l. 11; H-30, l. 9; H-34, l. 12; H-b-1, l. 11; H-b-2, l. 10; H-d-2, l. 11; I-1, l. 8; I-7, l. 8; I-17, l. 1; I-30, l. 8; L-6, l. 10; L-7, l. 10; L-10, l. 11; L-20, l. 11; L-34, l. 10; L-35, l. 12; M-niche, l. 12; N-8, l. 8; N-17, l. 7; P-2, l. 10; S-1, l. 8; S-2, l. 8; S-4, l. 9; S-8, l. 8; S-13, l. 9; S-20, l. 7; S-c-4, l. 8; T-8, l. 8; Z-3, l. 12; Z-a-1, l. 14; Aleppo 1, l. 9; AO 19856, l. 9; O.277, l. 12; Emory, l. 15; LA 71.73.1b, l. 9; LBAF, l. 8).

- (2) KUR.KUR for KUR.KUR.MEŠ, Line 21: This omission corresponds to the omission of the plural marker in the list of metals in these manuscripts (D-7, l. 18; F-4, l. 18; F-14c, l. 18; H-5, l. 27; H-27, l. 27).
 - (3) ÉRIN.ḪI.A(.MEŠ): One of two types of plural marker is omitted. One is orthographically sufficient, but none of the other manuscripts have this omission (Z-a-1, l. 10).
 - (4) ÉRIN.(ḪI.A.)MEŠ: One of two types of plural marker is omitted. One is orthographically sufficient, but none of the other manuscripts have this omission (M-niche, l. 10).
 - (5) KUR.KUR(.MEŠ): This omission occurs in the Standard Inscription, l. 11, and does not occur in other manuscripts. Thus, I take it to be an error, possibly caused by the repetition of KUR, which was sufficient to mark the plural (L-5, l. 11).
- c) Omissions of a Phonetic Complement
- (1) GAL for GAL-*e*, Line 1: In most cases, this variant occurs with the agreement of *dan-nu*, rather than the usual *dan-ni*, which occurs with GAL-*e* in the majority of manuscripts. While it is possible that the copyists who copied the reliefs caused this variant in some cases, it seems more likely that it was already in the exemplars, since the variant occurs in manuscripts with a shared variant profiles (B-17, l. 1; I-3, l. 1; I-30, l. 1; M-niche, l. 2; Aleppo 2, l. 2; AO 19856, l. 2; O.274, l. 2; O.277, l. 2; Y-39, l. 2; LBAF, l. 2).
 - (2) ŠÀ(-*bi*): This omission is rather randomly distributed, and this may suggest that it was an error of the copyists who copied the manuscripts (F-14c, l. 14; F-17, l. 14; H-33, l. 23).
 - (3) DU.DU-(*ku-*)*ma*: The fact that this omission only occurs in this manuscript suggests that it was an error, possibly caused by the similarity between KU and MA (O.274, l. 5).
 - (4) NUN for NUN-*ú*: This manuscript is “copied” in Lidzbarski 1909, and it seems possible that this omission was perpetrated by him (Aleppo 2, l. 12).
 - (5) EN(-*ti*)-*a*: The fact that this omission is an isolated case suggests that it is an error (L-7, l. 7).
- d) Omissions at Line Boundaries: Some omissions at line boundaries may have occurred because the copyists lost their places on their exemplars during the transition from one line to another. We must be cautious, however, since signs were occasionally destroyed when the orthostats were cut away from the walls by modern excavators.

- (1) ^{kur}É-A-di-ni / {šá} ^{kur}Hat-ti (AO 19856, ll. 16-17)
- (2) MAN.MEŠ{-ni} / [ek]-du-te: (Y-39, l. 19)
- e) Omissions with Uncertain Explanations (Note: In BM 124572, l. 6, an omitted sign was added later, squeezed into the space between two signs).
- (1) u {A.}AB.BA.MEŠ, Line 14: Given the fact that these manuscripts often preserve variants in the same places, this omission may have been copied to these reliefs from a common exemplar (I-3; I-4; I-7, l. 14; I-25, l. 13; I-30, l. 13; LA 71.73.1b, l. 15).
- (2) ú-šar{-riḥ-ši} si-kát, Line 20: Take note of the reproduction of this omission in this form in three manuscripts, suggesting that they were copied from the same exemplar; this is especially important in light of the fact that these manuscripts share numerous other variants (I-7, l. 20; I-30, l. 20; Lyon 531, l. 20).
- (3) eš{-šú-te}, Line 15: This omission occurred in all three of these manuscripts, and it may suggest that they were copied from the same exemplar (Y-10, l. 19; Y-47, l. 21; Y-60, l. 18).
- (4) e{-na-}aḥ-ma, Line 15 (N-17, l. 13; S-c-4, l. 14).
- (5) al-ta-kan {ur}-du-ti, Lines 11-12: The fact that these two manuscripts do not otherwise have a similar variant profile suggests that this omission randomly occurred in both of them (N-12, l. 12; Z-3, l. 16).
- (6) ^{lu}SIPA {tab-}ra-te (Z-1, l. 6)
- (7) i{-pe-}lu (Z-b-2, l. 3)
- (8) ŠU-su {KUR}-ud: There is enough space around the UD sign for the sequence KUR-ud to have been written, so that one wonders if KUR-ud was originally written there, but was somehow replaced by UD only (S-8, l. 4).
- (9) e-nu¹-ma {Aš-šur} EN: There is superficial similarity between Aš-šur and EN, and this may have caused this omission (L-35, l. 7).
- (10) MAN-ti-{a} ^{giš}TUKUL-šú (N-12, l. 5)
- (11) 'ÉRIN¹.{ḪI.}A.MEŠ: The ÉRIN sign is clear enough, and the space after it small enough, that it is pretty clear that the ḪI sign was omitted. It is possible that it was omitted because of similarity with ÉRIN, though it would be a rather distant similarity (S-4, l. 7).

- (12) ^dIŠKUR (DINGIR).MEŠ *tik-li(-a)* ÉRIN.ĦI.A.MEŠ
KUR.KUR *Na-i-ri* ^{kur}*Hab(-ĥi)* ^{kur}*Šu-ba-re-e*: It is possible that the similarity of A and ÉRIN and ĦI and KUR caused the last two omissions. This is an unusual number of omissions in a single line, and one wonders whether something other than the usual scribal procedures caused them (L-35, l. 10).
- (13) ÉRIN.(ĦI.)A.MEŠ: It is possible that the omission occurred because of similarity with ÉRIN (S-13, l. 7).
- (14) *ra-(ĥi-)ši* (B-26, l. 10)
- (15) A.AB(.BA) GAL-*te* (G-c-4, l. 13)
- (16) ^{id}ĤAL.ĤAL *(a)-di* (I-12, l. 8)
- (17) UGU(-*šú-nu áš*)-*gu-um*: The omitted text could fit into the space where it would have gone, but the spacing between signs in the context is wide. After the UGU sign, the signs GU and UM were spaced evenly in the remaining space in the line (Z-a-1, l. 12).
- (18) TA *(e-)ber-tan*: TA and E may be similar enough to have caused this omission (Zurich 1913, l. 9).
- (19) ^{uru}DU₆-*šá-Za-(ab-)da-a-ni*: This omission may have been caused by the similarity of AB and DA (B-24, l. 11).
- (20) *el-la(-an)* ^{kur}*Za-ban* (N-13, l. 8)
- (21) ^{lú}(PA.)LU (N-17, l. 11)
- (22) *pa-(ni-)a* DÛ-^r*uš¹* (L-34, l. 17)
- (23) ^{gis}*e-re(-ni)* É.GAL (G-29, l. 18)
- (24) ^{gis}*dap-ra(-ni)* É.GAL: It seems possible that the NI sign was omitted here because of its similarity with the latter half of the RA sign (I-12, l. 18).
- (25) É(.GAL) ^{gis}*bu-ut-ni*: This omission may have occurred because É made sense to the copyist in the context on its own (T-8, l. 16).
- (26) KUR.MEŠ-*e u* (A.)AB.BA.MEŠ: There is plenty of space after the AB sign; is it possible that the A sign was rubbed out and the signs were redistributed in the space (G-16, l. 16)?
- (27) A.AB.(BA.)MEŠ (S-17, l. 18)
- (28) *ú-še-zi(-iz)* *ú-si-im-ši¹* (S-17, l. 18)
- (29) *na-ra-(am)* ^{dl}A-^r*nim¹* (S-17, l. 1)
- (30) ^r*e¹*-(*ni*): The badly formed E sign resembles a NI sign, and may have been the cause of the omission (C-13, l. 11).

(31) ^rd¹Šam-ši {a}-di (L-35, l. 18)

(32) *bi-lat-su-nu'* {im-}hu'-ru: The signs here are *bi-lat-su*-MAŠ EN-RU, while the majority of manuscripts read *bi-lat-su-nu im-hu*-ru. I am assuming that IM is omitted and that EN is substituted for HU because of sign similarity. This line in this manuscript contains numerous errors, which may suggest that something other visual error occurred in this line (I-30, l. 5).

2. Omissions of a Sign with Space: In these cases, conspicuous, uninscribed space was left on the manuscript where the omitted sign would have been. This uninscribed space is large enough to accomodate the omitted sign, as well as the amount of space that normally appears between the signs in the manuscript. There are at least two possible reasons for these: either the copyist found his exemplar illegible and left space on the orthostat, intending to return to fill the space, or a pattern on the orthostat was not legible to the stonemason, who left the space unincised, intending, perhaps, to consult a scribe on the correct reading.

- a) 'MAN GAL' MAN ^rdan'-{nu'} MAN ŠÚ: GAL does not have the phonetic complement (GAL-*e*), which usually occurs when *dan-nu* occurs, rather than *dan-ni*; ambiguity about what the cases of these terms should have been may have caused the omission here, and the copyist omitted the syllable containing the case, perhaps intending to return to fill the space (I-3, l. 1).
- b) *ni-šit* (^d)BAD (I-12, l. 1)
- c) ^dBAD *u* ^d{MAŠ} *n[a]-ra-am*: The space is rather evenly distributed on either side of the AN sign in question (I-x, l. 1).
- d) 10-ÉRIN{-TÁH}: A large space is left on the relief where the TÁH sign should be; the contours of the relief at this point may have caused the omission. It is also possible that the sign was lost at the edge of the relief (G-15, l. 1).
- e) *ša-nin-šu* {la}-a TUKU-ú (S-a-2, l. 2)
- f) *la kan-šu-te*-{šu} *ša nap-har* (B-23, l. 3)
- g) *da*-{a}-iš: While the space for the A sign is on the bow, the lines both above and below have signs on the bow; this is noteworthy, however, because it may explain why the signs were never incised (G-14, l. 3).
- h) *kul-lat* {KÚR}.MEŠ: An alternative explanation for this omission is that the copyist knew he had just written a sign that had a homophonous (presumably) reading to KÚR (H-35, l. 7).
- i) {hur-}ša-ni (I-30, l. 5).
- j) KUR.KUR.MEŠ {e-}nu-ma (I-13, l. 5).

- k) UGU (DÙ)-*ši-na* KUR.KUR.MEŠ: There is space where the DÙ sign should be, though it is just enough space (S-4, l. 6).
- l) ^dIŠKUR (DINGIR).MEŠ: Note that the space where the DINGIR sign should go is on the right edge of a contour in the relief, and this may have caused the sign in a pattern to be misshapen or obscured when the stonemason came to incise it (B-1, l. 7).
- m) ^dIŠKUR (DINGIR.)MEŠ (Z-3, l. 9)
- n) ^{uru}*Ra-pi*\(-qi) *ana*: There is plenty of space after the PI sign for the QI sign, though the space is taken up with relief (H-b-2, l. 10).
- o) UGU-šú\(-nu) *áš-gu-um*: The space where NU should have been has relief contours which may have contributed to its omission (Z-9, l. 8).
- p) ^{kur}*Lab*\(-na-na u A.)AB.BA: There is not enough space for the omitted signs, but there is a disproportionate amount of space, given the script density in the context (Z-a-1, l. 13).
- q) ^{kur}*Ni-ri*\(-be/bi) GIN₇: This omission may have occurred because of scribal confusion about what word was being copied; cf. the discussion of the orthography of this term below (N-16, l. 6).
- r) GAL\(.MEŠ)\ / *ú-šúm-gal-lu* (H-2, ll. 15-16)
- s) URU¹.URU¹ {*u hur*-}šá-ni (N-12, l. 12)
- t) *gim-ri-šú*\(-nu) ¹MAN¹ EN.ME[Š-e] (N-12, l. 12)
- u) URU.URU {*u*} *hur*¹-šá-ni: There is a relief contour here, which may have contributed to the omission of this sign (G-29, l. 14).
- v) *a-di* {*e*}-reb (B-1, l. 16)
- w) KUR.(KUR.)MEŠ (S-c-4, l. 14)
- x) *a-na* {šú}-bat (G-14, l. 16)
- y) UD.KA\(.BAR.MEŠ) *a*\-me-ši (H-2, l. 24)
- z) *ina* \ {*qé*}-reb: The KI sign is omitted in a space where the copyist would have skipped over complex relief contour; the copyist may have lost track of what to write next for this reason (L-7, l. 7).
- aa) GÌR.2.MES-šú {*ú*}-šék-ni-šá: There is space where the Ú sign should be; however, the SÍG sign is situated rather evenly between the ŠÚ sign and the NI sign (S-a-2, l. 8).
- ab) *a-di* {^{kur}*Lab*-na-na (S-12, l. 10).
- ac) KI.TA {*a*}-di (S-a-2, l. 9)
- ad) ^{kur}{*Gíl*}-za-ni (B-15, l. 8)
- ae) ^P*Aš-šur*-PAP{-A} NUN-ú (S-a-2, l. 11)
- af) GÌR.(2.)MEŠ-šú: It is, of course, possible that a copyist simply decided to omit the MIN sign, though there is an unusual amount of space where it should be (Y-39, l. 13).

- ag) *šá* {*ina*} *qi*¹-*it-ru-ub* (B-15, l. 12)
- ah) *pa-a* {1}-*en* (S-a-2, l. 13)
- ai) *mul-ta-a*¹-*it* (H-10, l. 23)
- aj) *da-ra-a*¹-*te* {*ina*} ŠÀ-*bi* (N-17, l. 17; T-2, l. 17)
- ak) *da-ra-a*¹-*te ina* {*ina*} ŠÀ-*bi* (S-2, l. 17)
- al) ^{giš}*mes-kan-ni* {*ina*} KÁ.MEŠ-*šá*: The space where the AŠ sign should be has complex relief contours, and this may have caused the omission (S-a-2, l. 19).
- am) [. . . ÉRIN.HI].¹A¹.MEŠ¹ {KUR}.KUR *Na-i-ri*: What should be the MEŠ sign here is composed of DIŠ.U.KUR, conflated into one sign; after this, there is a space where the initial KUR should be (Y-46, l. 10).
- an) EN-*šú* {DU.}DU-*ku-ma*: The omitted DU sign would have been on the right edge of a raised relief contour, and this may have been a factor in the omission of the sign (F-1, l. 2).

3. Omissions of a Part of a Sign with Space: In these cases, the sign was only partially written, while an uninscribed space was left on the manuscript where the omitted part of the sign should have been. I assume that either the exemplar was obscured or a pattern on the orthostat was obscured.

- a) DINGIR.MEŠ¹ GAL.MEŠ: The *Winkelhaken* for the first MEŠ sign are missing, and there is a space left where they should be (S-a-2, l. 1).
- b) *ka-šu-uš*¹: Where the UŠ sign should be, there is a NI sign, followed by a space; that is, the latter half of the UŠ sign is omitted, and there is a space where these signs should be (I-30, l. 1).
- c) *ka-šu*¹-*uš*: There is no final vertical wedge in the ŠU sign (Z-b-2, l. 1).
- d) *pa-da-a* *a*¹-*na*: Only the second half of the second A sign is written, but a space is left where the initial vertical wedge should be (I-25, l. 5).
- e) ^{kur}*Šu-ba-re*¹-*e*: The RI sign has the middle vertical missing, but there is space where it should be (I-13, l. 7).
- f) SAG¹: The SAG sign here has only a MAŠ sign, followed, with some intervening space, by the PA sign (S-a-2, l. 8).
- g) *el*¹-*la-an*: The right half of the EL sign is missing, though there is space for it (S-2, l. 9).
- h) *šá* {*ina*} *qi*¹-*it-ru-ub*: The KIN sign is missing its initial vertical and its bottom horizontal (B-15, l. 12).
- i) UD¹-*e*: The UD sign is missing its diagonals (P-4, l. 18).
- j) *ú-si*¹-*im-ši*: The SI sign is missing its vertical wedges (I-12, l. 19).

- k) ^{giš}*e-re-ni*: The IS sign is missing its horizontals, but the space for them is left blank (L-6, l. 24).
- l) SANGA {Aš}-^r*šur*¹ *ni-šit*: A large space is left on the relief where the ligature Aš-šur should be, and all that is incised is what could have been the bottom wedge of the ŠUR sign (S-a-1, l. 1).
- m) ^d*A-nim*¹: The initial *Winkelhaken* of the NIM sign is missing, though there is room for it (G-4, l. 1).
- n) *na-ra-(am)* ^d*A-nim*¹: In the space where the AM and AN signs should be, there is only a partially incised AN sign (S-17, l. 1).
- o) ^{šá}: The top three verticals of this sign are not there; only the bottom vertical is incised (B-24, l. 2).
- p) ^A.ENGUR.*Za-ba*: The A sign is missing its upper right vertical; rather than producing a MIN sign, this produces an erroneous sign that was obviously meant to be A (B-32, l. 14).
- q) *li-i-te*¹ {U.K}A ^{DU}¹-*ši-na*: Only a final vertical wedge is incised at the end of the space where the UGU sign should be, after enough space to accommodate the entire UGU sign; note that this line has quite a lot of errors, and something may have obscured much of this line in the exemplar or in a pattern (I-30, l. 5).
- r) *e-ni* {A.}ENGUR.*Su-ub-na[-at . . .]*: The ENGUR sign is in the middle of the wider-than-usual space for ÍD (B-24, l. 9).
- s) ^r*e*¹-*ni* {A.}ENGUR.*Su-ub-na-at* (Z-a-1, l. 14)

4. Haplography

- a) Haplography of an Identical Sign: A sequence of two identical signs is particularly prone to error, in the form of haplography. Thus, when manuscripts contain haplography in the same place, it may not indicate a shared exemplar.
 - (1) KUR{.KUR} *Na-i-ri*, Line 7 (Y-10, l. 9; Y-45, l. 10; Y-46, l. 10; Y-60, l. 8; O.277, l. 9; M-niche, l. 10)
 - (2) ^ú-(šam-)*qit*, Line 7 (F-1, l. 7; H-3, l. 8; H-27, l. 9)
 - (3) ^ú-šá-*píl* {1} ME 20, Line 17: The copyist likely was confused by the final vertical of the BÍL sign, followed by the initial vertical of the ME sign (G-15, l. 15; S-1, l. 17; Ash L. 109.1, l. 12).
 - (4) DINGIR.MEŠ GAL{.MEŠ}: The haplography has occurred in the context of the repetition of the MEŠ sign (B-30, l. 4; H-2, l. 15).
 - (5) EN-šú {DU.}DU-*ku-ma*, Line 2 (L-34, l. 3)
 - (6) *a-(a-)bi-šú* (G-3, l. 4)

- (7) ^{kur}*Lu-ul-(lu-)me-e*: It is possible that the repetition of LU in close proximity caused the omission of the second instance of LU (B-26, l. 9).
- (8) ^{kur}*Lab-na(-na) u* (G-c-4, l. 13)
- (9) URUN\URU *u hur-šá-ni*: The relief may have caused the omission of the second URU (B-23, l. 10).
- (10) URU\URU *u hur-šá-ni* (L-34, l. 14)
- (11) MAN-*ti-a* *(a)-na* (H-35, l. 25)
- (12) *na-bu-ú* (MU-)*a mu-šar-bu-ú*: While these MU signs are not adjacent, the first MU sign may have been omitted in anticipation of the second (N-6, l. 4).
- b) Haplography of a Similar Sign: In these cases, the omitted signs may have been similar enough to adjacent signs to have caused the omission.
- (1) ^r*hur*¹-*šá-ni* (DÜ)-*šú-nu*, Lines 4-5: NI and GAG are visually similar (I-4; BM 139983, l. 13).
- (2) *a-na i-da(-at)* EN-*ti-a*, Line 6: The similarity of the DA and the AD signs may have caused the omission of AD here (G-c-4, l. 10; N-13, l. 5).
- (3) ^d*Da-(gan)* *ka-šu-uš*: GAN is visually similar to DA (C-13, l. 1).
- (4) ^{kur}*Aš-šur* (A) TUKUL¹-MAŠ: The end of the ŠUR sign is visually similar to the A sign (H-1, l. 2).
- (5) ^dBAD *u* ^d(MAŠ) *na-ra-am*: AN and MAŠ are similarly formed (I-7, l. 1).
- (6) MAN ŠÚ (MAN) ^{kur}*Aš-šur-ma*: MAN and KUR are similarly formed; alternatively, this omission may have been caused by the repetition of MAN in this context (E-3, l. 4).
- (7) A (10)-ÉRIN.TÁḤ: It seems possible that the U sign was omitted because the ÉRIN sign begins with U here (F-1, l. 2).
- (8) *e-(du-)ú*: The E sign and the DU sign may be similar enough to have caused this omission (G-a, l. 8).
- (9) *kul(-lat)* KÚR.[ME]Š: The KUR sign may have been omitted because it is identical with the end of the NUMUN sign (Z-6, l. 8).
- (10) *ú-šam(-qit)* *ina*: The KID sign is slightly different from the Ú sign, and it is clear that the KID sign is the one that is missing (S-17, l. 6).
- (11) *e-na-aḥ-ma* (iṣ-)*lal*: This omission may have occurred because of the similarity of MA and IS (B-23, l. 13).

- (12) ^{id}*Pu-rat*{-te} ^{kur}*Za-^rmu¹-a-a*: This omission may have occurred because of the similarity between the beginning of the TE sign and the KUR sign (B-30, l. 13).
- (13) EN-*ti*{-a} *šá* : This omission may have occurred because of the similarly formed *šá* sign (N-17, l. 17).
- (14) [. . . T]A {e-}*ber-tan*: The omission of E may have occurred because of its similarity with the TA sign (L-7, l. 11).
- (15) DU.DU-*ku*{-ma} *ina mal-ki*.MEŠ: The MA sign may have been omitted because of its similarity with the KU sign (Y-39, l. 3).
- (16) *muš-pa-li* {lu} *ú-ṭa-bi*: I suggest that the LU sign was omitted because of its similarity with the right half of the LI sign which precedes it (H-10, l. 22).
- (17) *ú-še*{-zi}-iz: I suggest that the ZI sign was omitted because the end of the ZI sign is identical to ŠE, resulting in a sort of homoioteleuton (S-a-2, l. 18).

c) Haplography of Part of a Sign

- (1) ^{kur}{Aš-}*šur*, Line 15: This omission may have occurred because of the fact that ŠUR begins with AŠ (F-4, l. 13; L-8, l. 18; S-a-2, l. 13).
- (2) A.AB.BA.MEŠ¹, Line 19: The initial DIŠ of the MEŠ sign is missing, and is conflated with the final DIŠ of the BA sign (H-35, l. 26; N-8, l. 19).
- (3) ^{kur}{Aš-}*šur*: The initial AŠ sign in the ligature *Aš-šur* is missing, probably because the final *Winkelhaken* from the KUR sign is where this initial AŠ sign is supposed to be (G-e-2, l. 1).
- (4) *ina re¹-ṣu-te*: I suggest that the AŠ sign for *ina* caused the omission of the horizontal of the RI sign (I-25, l. 6).
- (5) UB.MEŠ¹ MAN: The MEŠ sign is missing one of its *Winkelhaken* (N-8, l. 14).
- (6) KÙ.BABBAR.MEŠ KÙ¹.SIG₁₇.MEŠ: The KÙ sign is missing its initial *Winkelhaken*, likely because of the *Winkelhaken* from the preceding MEŠ sign (P-4, l. 20).

C. Grammatical Omissions: A grammatical omission is the absence of a grammatical element of a word or clause which is present in the majority of manuscripts, resulting in a different grammar or syntax.

1. Omissions of a Particle: In addition to simple omission, it is possible that some of these omissions occurred because some particles can be omitted without producing incorrect syntax.

a) Omissions of a Coordinating Conjunction between Two Nouns

- (1) ^{giš}*bu-uṭ-ni* ^{giš}*tar-pi-i* for ^{giš}*bu-uṭ-ni u* ^{giš}*tar-pi-i*, Line 18: The fact that this omission occurred in several manuscripts, at

- least some of which have shared variant profiles, suggests that the omission was copied from an exemplar (I-4; I-7, l. 18; I-12, l. 18; I-13, l. 18; I-25, l. 18; I-30, l. 18; N-17, ll. 16-17;⁸³³ M-niche, l. 27; O.274, l. 22; O.277, l. 26; HMA, l. 20; LBAF, l. 22).
- (2) ^dŠá-maš {u} ^dIŠKUR, Line 7: It is possible that U was omitted because it looked similar to the left-most wedge of the DINGIR sign (F-8, l. 6; F-17, l. 6; N-16, l. 6; P-3, l. 6; T-5, l. 8; WFL-2, l. 6).
 - (3) ^{kur}Ĥat-te {u} šá ^PLu-bar-na, Lines 16-17: These manuscripts share several variants, suggesting that this omission may have been copied from a common exemplar (Y-10, l. 21; Y-11, l. 23; Y-39, l. 23; Y-45, l. 24; Y-46, l. 23; Y-47, l. 22).
 - (4) KUR.MEŠ-e {u} A.AB.BA.MEŠ, Lines 13-14: These manuscripts share several variants, suggesting that this omission may have been copied from a common exemplar (Y-47, ll. 19-20;⁸³⁴ Y-55, l. 22; Y-60, l. 16).
 - (5) ^dA-nim {u} ^dDa-{gan}: It is possible that U was omitted because it looked similar to the left-most wedge of the DINGIR sign (C-13, l. 1)
 - (6) ^dBAD {u} ^dMAŠ: This omission may have been made because the BAD sign ends with a *Winkelhaken* (H-33, l. 1).
- b) Omissions of the Particle *-ma*
- (1) MAN ^{kur}Aš-šur eṭ-lu qar-du for MAN ^{kur}Aš-šur-ma eṭ-lu qar-du, Line 2: The enclitic *-ma* rounds off the patronymy of the king in most manuscripts, but is missing in several which share other variants, suggesting that it may have been omitted in their exemplar(s) (B-1, l. 2; B-30, l. 2; C-4, l. 2; C-13, l. 2; BM 139983, ll. 4-5).
 - (2) *i-pe-lu{-ma} bi-lat-su-nu* (N-17, l. 4)
- c) Omissions of a Preposition
- (1) ^{kur}Za-mu-a {ana} paṭ, Line 16 (G-18, l. 21; Y-10, l. 21; Y-39, l. 23).
 - (2) *am-nu {ina} KUR.KUR.MEŠ* (H-35, l. 17)
 - (3) ^{kur}La-qe-e {ana} si-ḥír-ti-šá: This omission may have occurred because of the verticals used in making the preceding E sign (Z-9, l. 16).
 - (4) DAGAL.MEŠ {ina} qé-reb (Z-10, l. 6)
 - (5) ^{uru}Ra-pi-qi {ana} GÌR.2.MEŠ-šú (B-5, l. 7)

⁸³³This may be more likely an accidental omission at the beginning of a new line.

⁸³⁴This omission may have occurred because of the change of lines.

- (6) ^{kur}*Za-mu-a-a* {*ana*} *paṭ*: The omission may have occurred because of the fact that three verticals had already been written for the A sign (B-23, l. 14).
- d) Omissions of the Particle *lū*
- (1) DU₆ *la-be-ru ú-na-ki-ir* for DU₆ *la-be-ru lu ú-na-ki-ir*, Line 17: It is possible that the particle *lū* was omitted by the copyists of the manuscripts; however, some of the manuscripts with this variant have common variant profiles, suggesting that this variant was transferred to at least some manuscripts from one or more exemplars (D-7, l. 16; F-1, l. 17; F-3, l. 15; F-4, l. 15; G-3, l. 17; G-8, l. 16; G-31, l. 16; G-d-2, l. 15; H-2, l. 21; H-3, l. 22; H-4, l. 21; H-9, l. 18; H-14, l. 21; H-29, ll. 18-19; H-30, l. 21; H-31, l. 21; H-34, l. 24; H-35, l. 24; H-b-1, l. 20; I-1, l. 17; I-3; I-4; I-7, l. 17; I-12, l. 17; I-13, l. 16; I-25, l. 16; I-30, l. 16; L-6, l. 20; L-11, l. 19; N-17, l. 15; S-2, l. 16; S-6, l. 14; S-11, l. 14; S-13, l. 18; S-20, l. 14; S-c-4, l. 16; T-2, l. 16; T-8, l. 15; WFL-14, l. 1; M-niche, l. 25; AO 19856, l. 17; O.274, l. 21; O.277, l. 24; Lyon 531, l. 17).

2. Omissions of a Pronoun

- a) Omissions of a Pronoun Other Than *ša*
- (1) *ú-si-im*{-*ši*} *ú-šar-riḥ-ši*, Line 20: The fact that this omission occurs in manuscripts that share quite a lot of variants suggests that this omission was transferred from a common exemplar. The pronoun is not grammatically necessary here (Y-10, l. 25; Y-11, l. 26; Y-45, l. 27; Y-47, l. 25).
- (2) KA-{*šú*} \ *uš-ḥar-ma-tu*: The KA sign is written right at the edge of the relief contour, so this may have caused the omission of the ŠÚ sign (N-17, l. 11).
- b) Omissions of the Determinative Pronoun *ša*: Aside from the suggestions for how this pronoun was omitted given below, note that the omission of *ša* regularly occurs in contexts in which it was grammatically unnecessary.
- (1) A.AB.BA.MEŠ {*šá*} *ina*, Line 14: These manuscripts share numerous variants, suggesting that this omission was copied from one or more exemplars (I-3; I-4; I-7, l. 14; I-25, l. 13; I-30, l. 13; Y-10, l. 17; Y-45, l. 20; Y-47, l. 20; Y-55, l. 22; Y-60, l. 16; LA 71.73.1b, l. 15).
- (2) *bi-ra-a-te* {*šá*} ^{kur}*Kar-du-ni-áš*, Lines 10-11: These manuscripts have a common variant profile, suggesting that this omission was copied from a common exemplar (I-7, l. 10; I-30, l. 10; LA 71.73.1b, l. 11).

- (3) MAN {šá} TA *e-ber-tan*, Line 8: ŠÁ may have been omitted because of the similarity of TA and ŠA₁ (C-b-2, l. 7; G-8, l. 7).
- (4) KUR.KUR.MEŠ {šá} *a-pe-lu-ši-na-ni*: The omission may have occurred because of sign similarity with A (P-2, l. 15).
- (5) KUR.NI-RIB {šá} ^{kur}*Kîr-ru-ri*: The omission may have occurred because of sign similarity with the latter half of KAL (G-29, l. 10).
- (6) *ina re-šu-te* {šá} ^{dš}*Šá-maš*: The use of šá in the divine name may have played a part in the omission of this sign (S-20, l. 6).

3. Omissions Involving Grammatical Number

- a) ZABAR for ZABAR.MEŠ, Line 20: This variant is shared by several manuscripts that also share other variants, and hence may have been copied, in some cases, from one or more common exemplars; on the other hand, it seems likely that some of these omissions were errors perpetrated by the copyists copying the extant manuscripts. The absence of the plural marker does not necessarily imply that the word should be singular, since it modified a noun that was in the plural (B-20, l. 3; D-5, l. 17; D-7, l. 18; E-5, l. 22; F-4, l. 17; F-8, l. 17; F-14c, l. 17; F-15, l. 8; F-17, l. 17; G-8, l. 19; G-e-1, l. 19; G-e-2, l. 20; I-7, l. 20; I-12, l. 20; I-13, l. 20; I-25, l. 20; I-30, l. 20; N-13, l. 20; P-4, l. 19; S-3, l. 18; S-4, l. 19; S-a-1, l. 18; S-a-2, l. 18; S-b-1, l. 18; S-b-2, l. 18; WFL-2, l. 18; M-niche, l. 30; AO 19856, l. 20; Ash L. 109.1, l. 14; O.274, l. 24; O.277, l. 28; LA 71.73.1b, l. 22; Zurich 1913, l. 20).
- b) KÙ.SIG₁₇ for KÙ.SIG₁₇.MEŠ, Line 21: The absence of MEŠ in the list of metals here is probably due to both copyist error, in some cases, and to different exemplars in others. There appears to have been a tendency to omit the plural marker especially in the series of metals, all of which have the plural marker in the majority of manuscripts. The absence of the plural marker in these contexts does not necessarily imply that the word was singular (D-7, l. 18; F-4, l. 18; F-14c, l. 18; H-5, l. 27; H-27, l. 27; H-32, l. 25; L-18, l. 26).
- c) KÙ.BABBAR for KÙ.BABBAR.MEŠ, Line 21: The absence of MEŠ in the list of metals here is probably due to both copyist error, in some cases, and to different exemplars in others. There appears to have been a tendency to omit the plural marker especially in the series of metals, all of which have the plural marker in the majority of manuscripts. The absence of the plural marker in these contexts does not necessarily imply that the word was singular (B-10, l. 2; D-7, l. 18; F-4, l. 18; F-14c, l. 18; H-5, l. 27; H-27, l. 27).

- d) ZABAR for ZABAR.MEŠ, Line 21: The absence of MEŠ in the list of metals here is probably due to both copyist error, in some cases, and to different exemplars in others. There appears to have been a tendency to omit the plural marker especially in the series of metals, all of which have the plural marker in the majority of manuscripts. The absence of the plural marker in these contexts does not necessarily imply that the word was singular (D-7, l. 18; F-4, l. 18; F-14c, l. 18; H-3, l. 25;⁸³⁵ H-5, l. 27; H-27, l. 27).
- e) AN.BAR for AN.BAR.MEŠ, Line 21: The absence of MEŠ in the list of metals here is probably due to both scribal error, in some cases, and to different exemplars in others. There appears to have been a tendency to omit the plural marker especially in the series of metals, all of which have the plural marker in the majority of manuscripts. Note that the absence of the plural marker in these contexts does not necessarily imply that the word was singular (D-7, l. 18; F-4, l. 18; F-14c, l. 18; H-5, l. 27; H-27, l. 27).
- f) NAGGA for NAGGA.MEŠ, Line 21: The absence of MEŠ in the list of metals here is probably due to both copyist error, in some cases, and to different exemplars in others. There appears to have been a tendency to omit the plural marker especially in the series of metals, all of which have the plural marker in the majority of manuscripts. The absence of the plural marker in these contexts does not necessarily imply that the word was singular (H-5, l. 27; H-27, l. 27).
- g) A.AB.BA'(.MEŠ) šá: Note that several manuscripts have errors at this point (G-d-1, l. 13).
- h) KÁ(.MEŠ)-šá (Y-11, l. 26)

D. Lexical Omissions: A lexical omission is the absence of a word other than a particle or pronoun, which is present in the majority of manuscripts.

1. Omission of AN.BAR.MEŠ in the List of Metals in Line 21: While some of these manuscripts may be missing AN.BAR.MEŠ because of scribal error, some manuscripts which share this also share other variants, and I suggest that this variant was transmitted from one or more common exemplars. The text lists all of the spoil that Ashurnasirpal deposited in his new palace, and the absence of one type of metal may point either to an accidental omission by a copyist who did not keep track of what metals he had copied, or to an updating of the text (represented in the majority of manuscripts) with a more complete list of metals (B-3, l. 2; B-8, l. 4; B-9, l. 2; B-10, l. 2; B-11, l. 2; B-17, l. 4; B-18, l. 2; B-19, l. 2; B-20, l. 3; B-28, l. 17; I-3; I-12, ll. 20-21; I-13, ll. 21-22; I-16, l. 8; I-25, l. 22; I-26, l. 3; I-27, l. 3; I-30, l. 21; M-niche, l. 31; WFL-13, l. 2; AO 19856, l. 21; O.274, ll. 25-26; O.277, ll. 28-29).

⁸³⁵This was likely an accidental omission; note the relief contour where the plural marker should be.

2. Omission of MAN in the Phrase MAN *ša ina* ^{giš}TUKUL-ti DINGIR.MEŠ GAL.MEŠ, Line 4: The presence of this term makes the antecedent of the determinative pronoun *ša* explicit; the absence of this term does not produce a drastically different syntax. The manuscripts bearing this variant show that the MAN was never there: the manuscripts are well-preserved, and there is no space where the MAN would be. Moreover, there is a group of manuscripts that all bear this variant, and which together bear a set of other variants, suggesting that this was not an accidental omission. Finally, it is worth noting that this is not a necessary component of the sentence (B-1, l. 4; B-30, ll. 3-4; C-4, l. 5; I-12, l. 4; I-13, l. 4; I-25, l. 4; I-30, l. 4; AO 19856, l. 4; BM 139983, l. 11; O.274, l. 5; O.277, ll. 5-6; LBAF, l. 4; Lyon 531, l. 3; Vatican 15026, l. 6).
- E. Omissions of Content: An omission of content is the absence of more than one word which is present in the majority of manuscripts.
1. Parablepsis
 - a) Homoioarcton
 - (1) 10-ÉRIN.TÁḪ {MAN ŠÚ} MAN ^{kur}Aš-šur-ma (B-23, l. 1)
 - b) Homoioteleuton
 - (1) *mu-šak-niš* {*la kan-šu-te-šú ša nap-ḫar kiš-šat UN.MEŠ*} *i-pe-lu*: It is also possible to classify this under homoioarcton, since LA and KAN are visually similar to I (O.274, l. 4).
 - (2) ^{uru}DU₆/ {-šá-Ab-ta-a-ni a-di ^{uru}DU₆}-^ršá¹-Za-ab-da\ -a-ni: When the copyist began a new line on the relief, he lost track of which geographical name he needed to write; both the beginning and the end of the omitted portion conspired in the confusion (N-13, ll. 8-9).
 2. Other Examples
 - a) AN.BAR.MEŠ {KUR-ti ŠU-ia} *ša* KUR.KUR.MEŠ, Line 21: Two manuscripts which share other variants share this omission, which means that it may have been omitted in a common exemplar (Y-47, ll. 26-27; Y-60, l. 27).
 - b) *ša-lu-lu* {UB.MEŠ MAN *ša qí-bit KA-šú*} *uš-ḫar-ma-tu*: Note that N-16 preserves an omission at this point as well (I-1, l. 13).
 - c) ^{lu}PA\LU {*ša-lu-lu UB.MEŠ MAN ša qí-bit KA-šú uš-ḫar-ma-tu KUR.MEŠ-e u A[.A]B.BA.MEŠ / ša ina qí-it-ru-ub EN-ti-^ršú¹ MAN.MEŠ-ni ek-du-te*} / *la pa-du-te*: One wonders if the copyist left out this segment because he skipped a line on his exemplar (N-16, ll. 11-12).
 - d) ^{kur}É-A-di-ni {*u^{kur} Ḥat-te u ša^P Lu-bar-na^{kur} Pa-ti-na-a-a*} *al-qa-a*: It is difficult to know why this omission occurred. Note that there is a variant of this segment, ^{kur}É-A-di-ni *ša^{kur} Ḥat-ti u ša^P Li-bur-na^{kur}*

Pa-ti-na-a-a, which preserves a different way of rendering the reference to Hatti. The list of geographical names here refers to the origins of the peoples that Ashurnasirpal settled in his newly rebuilt Kalḫu, hence UN.MEŠ KUR-*ti* ŠU-*ia* šá KUR.KUR.MEŠ šá *a-pe-lu-ši-na-ni* šá ^{kur}*Su-ḫi* ^{kur}*La-qe-e ana si-ḫír-ti-šá* . . . ^{kur}*É-A-di-ni u* ^{kur}*Ḫat-te u* šá ^P*Lu-bar-na* ^{kur}*Pa-ti-na-a-a al-qa-a*, “I took the peoples of the conquest of my hand, of the lands which I ruled: of Suḫu, Lāqê in its entirety . . . Bīt-Adini and Ḫatti and of Lubarna the Patinean.” Both this omission and the variant may be evidence of geographical, cultural, or political confusion about how to refer to the region of Hatti and the western Aramean and Neo-Hittite polities (H-35, l. 23).

- e) *ad-de* {*ú-ma-am* KUR.MEŠ-*e u* A.AB.BA.MEŠ šá ^{na4}*pi-li UD-e u* ^{na4}*pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḫ-ši si-kát kar-ri ZABAR.MEŠ al-me-ši* ^{giš}IG.MEŠ ^{giš}*e-re-ni* ^{giš}SUR.MÏN ^{giš}*dap-ra-ni* ^{giš}*mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti*) KÙ.BABBAR.MEŠ: One wonders if the copyist left out this segment because he skipped one or more lines on his exemplar (H-34, l. 26).
- f) *li-i-ṭí* {*šá-kín li-i-te* UGU DÙ-*ši-na* KUR.KUR.MEŠ} *e-nu-ma*: It is difficult to imagine how this omission is an example of parablepsis. It is possible that *šá-kín* bore a superficial resemblance to *e-nu-ma* and this caused the omission, but this seems unlikely. The repetition of a similar sequence (Participle + *li-i-ṭí* // Participle + *li-i-te*) may have also played a part in causing this omission. It is noteworthy that the copyist begins copying again with a new section of the composition (*e-nu-ma* . . .). Finally, it should be kept in mind that both O.277 and LBAF, two manuscripts that share numerous variants, share an omission at this point in the text (O.277, l. 7).
- g) *li-i-ṭí šá-kín* {*li-i-te* UGU DÙ-*ši-na* KUR.KUR.MEŠ *e-nu-ma Aš-šur* EN} *na-bu-ú*: At least three factors may have been involved in causing this omission: 1) the combination *Aš-šur* EN may have been similar enough to *šá-kín* to cause homoioteleuton; 2) the repetition of a similar syllabic sequence (*li-i-ṭí* // *li-i-te*) may have caused the copyist to think he had already copied the omitted text; 3) the omitted section was a line of the exemplar, and the copyist’s eye skipped down one line too far. Keep in mind that both O.277 and LBAF, two manuscripts that share numerous variants, share an omission at this point in the text (LBAF, l. 5).

- II. Additions: An addition is the presence of some textual element which is absent in the majority of manuscripts. This term is not meant to signify a judgment about the intentionality of the scribe.
- A. Paleographic Additions: A paleographic addition is the presence of a wedge or wedges in a sign complex, which is normally absent in the writing of the sign in the manuscripts of the composition.
1. Paleographic Additions Which Result in Another Sign: Most of these variants involve the addition of one wedge or of very few wedges. The fact that these additions produced other recognizable signs may have aided in producing the variant. There are at least three general ways that they may have occurred: 1) the copyist could have transmitted an incorrectly drawn sign from an exemplar to the extant manuscript; 2) the copyist could have accidentally added the wedge(s) in the process of copying from an exemplar to the extant manuscript; 3) the stonemason could have added the wedge(s).
 - a) NI for GAG (C-11, l. 5; C-13, l. 5; F-9, l. 5; G-4, l. 19; G-27, l. 9; G-c-2, l. 6; G-d-1, l. 4; H-30, l. 5; I-30, l. 5; L-1-2, l. 23; L-35, l. 6; S-1, l. 15; S-15, l. 18; S-26, l. 10; S-a-2, l. 18; S-d-2, l. 17; T-2, l. 18; Z-3, l. 6; Z-10, l. 4; Z-b-2, l. 5)
 - b) KUR for NU (C-4, l. 1; G-20, l. 5; G-e-1, l. 5; N-17, l. 6; H-27, l. 16; G-12, l. 13; L-20, l. 19; L-18, l. 7; N-17, l. 6; S-12, l. 6; S-a-2, l. 7).
 - c) EŠ for MAN (I-30, l. 3; N-12, l. 13; N-17, l. 10; Y-45, l. 25; Lyon 531, l. 2; AO 19856, l. 3; LBAF, l. 3; Lyon 531, l. 2)
 - d) KAL for E (H-32, l. 24; H-33, l. 25; N-17, l. 1; S-13, l. 15; Z-b-2, l. 5)
 - e) LU for KU (F-3, l. 15; H-1, ll. 2, 22; S-1, l. 6; Y-10, l. 2)
 - f) GAR for A (H-1, l. 2; T-5, l. 2; C-6, l. 4; L-5, l. 10)
 - g) ŠE for KUR (F-4, l. 18; G-12, l. 20; I-7, l. 3; I-13, l. 22)
 - h) IR for NI (C-13, l. 2; H-33, l. 1; C-13, l. 13; T-2, l. 18)
 - i) IS for TAB (L-7, l. 3; L-36, l. 4; S-11, l. 18; T-2, l. 2)
 - j) ZA for A (I-30, l. 1; L-36, l. 5; S-d-2, l. 5)
 - k) AD for AB (F-4, ll. 8, 14; Z-b-2, l. 14)
 - l) GAN for I (Z-9, l. 4; L-35, l. 6; I-13, l. 5)
 - m) Ú for NUN (I-13, l. 11; N-12, l. 13; Lyon 531, l. 11)
 - n) ÁŠ for PA (G-18, l. 17; S-17, l. 16; S-c-4, l. 18; LBAF, l. 14)
 - o) MEŠ for IGI⁸³⁶ (I-12, l. 19; I-13, l. 20).
 - p) E for IS (I-25, l. 3; Y-60, l. 15)
 - q) MAN for U (S-4, l. 1; S-12, l. 9)
 - r) KA for URU (N-12, l. 12 [2x])
 - s) IA for ZÍ (L-36, l. 10; T-2, l. 13)

⁸³⁶This case occurs in the context of *ú-šar-riḫ-ši*. There is no reason why the verb should be taken as plural or iterative (i.e., *ú-šar-riḫ-MEŠ*). Note that other manuscripts also have errors at this point.

- t) AL for DU (F-8, l. 2)
- u) Ú for É (L-8, l. 22)
- v) SUR for GAR (S-20, l. 8)
- w) Á for GÀR (BM 139983, l. 5)
- x) ÀŠ for ḤA (F-14c, l. 6)
- y) AN for ḤAL (L-10, l. 10)
- z) EN for ḤU (I-30, l. 5)
- aa) AD for I (WFL-1, l. 6)
- ab) I.ZA for IA (C-6, l. 7)
- ac) ḤAR for IM (I-13, l. 4)
- ad) MA for IS (F-4, l. 6)
- ae) TA for IŠ (N-19, l. 3)
- af) NA for KUR (B-32, l. 13)
- ag) AD for LA (G-12, l. 8)
- ah) AN for MAŠ (Lyon 531, l. 6)
- ai) GÁ for NI (G-d-1, l. 9)
- aj) Ú for NI (I-12, l. 9)
- ak) MU for NUMUN (I-25, l. 4)
- al) KID for NUN (N-16, l. 11)
- am) MA for PA (Y-39, l. 19)
- an) Ú for PA (L-10, l. 4)
- ao) ZA for PI (G-4, l. 12)
- ap) MES for SI (L-18, l. 25)
- aq) TE for ŠE (S-3, l. 18)
- ar) AŠ+ŠUR for ŠUR (L-20, l. 22)
- as) *Trennungszeichen* for U (F-1, l. 12)
- at) KAL for Ú (B-26, l. 17)
- au) ÉRIN for UD (H-3, l. 25)
- av) URUDU for URU (B-23, l. 7)

2. Paleographic Additions Which Do No Result in Another Sign: Presumably, the ways in which these additions were produced are like those described above for paleographic additions which result in another sign. However, these additions produced wedge combinations which an experienced scribe would have recognized as erroneous, and this should have a bearing on how the variants are explained. Thus, e.g., some of these additions could be explained as misinterpretations by a stonemason of an exemplar or of a scribe's painted pattern.

- a) *uš-ḥar-ma-tu'*, Line 13: The GÍN sign has two *Winkelhaken* in the bottom right of the complex, like a KIN sign; given the fact that this occurs in adjacent reliefs, this error may have been committed by the same copyist, or transferred from the same exemplar (F-2, l. 13; F-3, l. 13).

- b) *ur¹-du-ti*, Line 12: The UR sign has three initial verticals, rather than two (F-3, l. 11; N-8, l. 12).
- c) ^P*Aš-šur¹-PAP-A*: There is another vertical in the bottom part of the ŠUR sign, producing the sequence AŠ+ÍA (L-1-2, l. 1).
- d) *ka-šu-uš¹*: The UŠ sign has an extra vertical wedge at the end (T-2, l. 1).
- e) *ina¹*: This sign occurs on the right edge of a relief contour, and it appears that the mason incised both the top of a vertical and a horizontal; if the contour was not there, it would form a ME sign (B-23, l. 2).
- f) ^{kur}*Aš-šur-ma¹*: The MA sign has two verticals, one above the other, rather than a single vertical, at the end of the complex (I-30, l. 2).
- g) *ina¹*: There are what appear to be two AŠ signs here: one is in the expected position, while there is another below and to the right. Is this dittography (Z-1, l. 5)?
- h) *mu-kab-bi-is¹*: What should be the IS sign resembles H_U, with the *Winkelhaken* at the base of the right vertical (B-30, l. 3).
- i) *mu-šak¹-n[iš . . .]*: The SAG sign has an extra vertical wedge at the end of the complex (F-1, l. 3).
- j) *mu¹-šak-niš*: The MU sign has a DIŠ sign after it (S-3, l. 3).
- k) *e¹-du-ú*: The E sign has three, rather than two, horizontal wedges (Z-a-1, l. 4).
- l) *mu-pa-ri-ru¹*: What should be the RU sign is actually ŠE.EŠ₅ (F-1, l. 4).
- m) *DU.DU-ku¹-ma*: Instead of a KU sign, the sign is AŠ.KU (G-2, l. 4).
- n) *EN.MEŠ¹-šú*: The MEŠ sign has a ŠÚ sign in place of the vertical (N-16, l. 4).
- o) ^{giš}*TUKUL-ti¹*: What should be the TI sign has two, rather than one, vertical wedges in the middle (S-4, l. 5).
- p) *DÜ-ši¹-na*: The IGI sign has a *Winkelhaken* after the horizontal wedge (S-4, l. 5).
- q) *mul¹-tar-ḫi*: The beginning of the MUL sign resembles the SUM sign, with a fifth horizontal in the middle of the complex (T-6, l. 4).
- r) *im¹-ḫu-ru*: The IM sign has a third vertical wedge at the end of the sign complex (H-1, l. 6).
- s) *[. . . im-ḫ]u-ru¹*: There are two short horizontals just before the three verticals in this RU sign, instead of the upper diagonal (Detroit 50.32, l. 8).
- t) *im¹-ḫu-ru*: The IM sign has an extra horizontal wedge, producing something like AḪ (L-7, l. 6).

- u) ^{kur}*Lu-ul-lu-me-e'*: The E sign is composed of TAB.ZA, rather than TAB.A (F-3, l. 6).
- v) *e'*-*ber-tan*: The E sign is composed of TAB.ZA, rather than TAB.A (D-7, l. 8).
- w) MAN-*ti'*-*a*: The TI sign has one extra *Winkelhaken* at the end of the complex (I-12, l. 5).
- x) ^{dI}IŠKUR: Instead of the AN sign, there is a sign resembling AL, with one, rather than two, initial horizontals. It is worth observing that the sign is in a complex relief contour, and this may have caused the error (F-3, l. 7).
- y) ^{áš'}*áš'-gu-um*: The ÁŠ sign has an extra vertical wedge (B-16, l. 9).
- z) ^{kur}*La-qe-e'*: The E sign has three, rather than two, horizontals at the beginning of the complex (F-3, l. 8).
- aa) ^{kur}*La'-qe-e*: The LA sign has two extra verticals, producing LA.MIN (H-33, l. 11).
- ab) ^{uru}*Ra-pi'-qi*: The PI sign has two superimposed verticals at the end of the complex, producing an A sign with two diagonals preceding it (I-25, l. 8).
- ac) GÌR¹.2-*šú*: The GÌR sign has, after the initial *Winkelhaken*, an upper, small LÍMMU, with a single horizontal at bottom, underneath (Z-a-1, l. 14).
- ad) ^{kur}*Kìr-ru-ri'*: The RI sign has an extra horizontal at the beginning (C-4, l. 11).
- ae) *e'*-*ber-tan*: The E sign has a *Winkelhaken* before the initial vertical, like a TA sign (F-14c, l. 8).
- af) NI-RI¹-BE: There is an extra horizontal between the NI sign and the RI sign (H-6, l. 18).
- ag) *e'*-*ni*: The E sign is composed of TAB.GAR (T-2, l. 8).
- ah) *a-a-bi'*-*šú*: The BI sign has an extra diagonal, forming TAB.KUR; the sign thus resembles GAB (L-8, l. 4).
- ai) *šá-kín'*: The HAR sign has a *Winkelhaken* at the base of the final vertical (G-13, l. 5).
- aj) ^P*Aš-šur-PAP'*-A: The PAP sign here is written on the edge of a relief contour, and the diagonal wedge is apparently repeated on top of the relief (G-d-1, l. 11).
- ak) ^{uš'}*uš'-har-ma-tu*: The UŠ sign has an extra vertical at the end of the complex (B-24, l. 14).
- al) *a-nun'-te'*: The NUN sign has two superimposed verticals at the end, rather than a single vertical (C-4, l. 16).
- am) *ur-šá-nu'*: The NU sign here is composed of KUR.DIŠ, so that it looks like a NA sign (F-4, l. 12).

- an) *a-nun-te*¹ MAN: There is a horizontal wedge between the vertical in the TE and the first *Winkelhaken* in MAN; one wonders if the copyist or stonemason was thinking of the MEŠ sign, adding the wedge unnecessarily (F-8, l. 12).
- ao) *pa-du*¹-*ú*: The DU sign has an extra *Winkelhaken* inside the sign complex (G-15, l. 11).
- ap) *ek*¹-*šu-te*: The GÁL sign has two, rather than one, initial verticals (G-18, l. 15).
- aq) *la pa*¹-*du-ú*: The PA sign has two superimposed verticals rather than a single vertical (G-29, l. 13).
- ar) *mu-rib*¹: The KAL sign has six superimposed pairs of vertical wedges (H-27, l. 17).
- as) *uš-ḫar-ma*¹-*tu*: The MA sign has another vertical through the middle of the complex (I-12, l. 13).
- at) ^{lu}PA.LU¹ *ša-lu-lu*: The LU sign here is oddly conflated with the ZA sign, producing something that is difficult to describe; one wonders if a stonemason was simply following the marks that he saw, with no knowledge of the correctness of what he was incising (S-1, l. 13).
- au) *mu-rib*¹: There is an extra vertical wedge in the KAL sign (WFL-1, l. 14).
- av) *ina*¹: The AŠ sign has what may have been the beginnings of an AŠ sign above it (I-17, l. 5).
- aw) *ek*¹-*du-te*: The GÁL sign is composed of TÚL.ḪI (L-18, l. 17).
- ax) *qi-it-ru*¹-*ub*: The RU sign is composed of ḪI.AŠ.EŠ₅ (N-8, l. 15).
- ay) *da-a-iš*¹: The IŠ sign has an extra vertical wedge at the end of the complex (Z-10, l. 3).
- az) URU¹: This sign has an extra vertical wedge inside the complex (G-d-1, l. 14).
- ba) [. . . *šu*]-*ú*¹: The Ú sign has an extra horizontal wedge above the vertical wedges (H-27, l. 20).
- bb) *a-lik*¹: The UR sign has an extra vertical wedge at the beginning of the complex (H-10, l. 19).
- bc) UN¹.MEŠ: The UN sign has TAB, followed by six superimposed wedges, rather than TAB.DIŠ.ZA (S-4, l. 15).
- bd) ŠU-*ia*¹: The IA sign is formed of I.EŠ₅ (S-b-1, l. 13).
- be) URU¹: There are two, rather than one, horizontal wedges at the beginning of the complex (WFL-2, l. 13).
- bf) *paṭ*¹: There is one more *Winkelhaken* at the beginning of the complex than there should be (G-2, l. 17).

- bg) *al¹-qa\~a*: The AL sign has one more vertical wedge in the middle of the complex than there should be (H-3, l. 22).
- bh) 1 ME 20¹: The MAN sign is replaced by EŠ, and this is conflated with ME, forming MEŠ (Z-9, l. 17).
- bi) *tik-pi¹*: The PI sign has a final, vertical half-wedge below the final horizontal (Z-9, l. 17).
- bj) ^{giš}*dap¹-ra-[ni]*: The IS and TAB signs are conflated, producing an Ú sign that is missing one of its verticals (I-13, l. 17).
- bk) ^{giš}*LÁ¹*: The IS and LÁ signs are conflated; the horizontals from IS continue, to cross the vertical from LÁ (T-2, l. 12).
- bl) ^{giš}*SUR.MÌN*: The IS sign has four horizontals (T-6, l. 16).
- bm) *KUR.MEŠ-e¹*: The E sign here is composed of TAB.ZA, rather than TAB.A (G-31, l. 18).
- bn) *MAN-DIŠ-ti-a* (O.274, l. 23)
- bo) ^{na4}*PI.LI*: The NA₄ sign is composed of IR.ÉRIN (G-4, l. 18).
- bp) *ú-še-zi¹-iz*: The ZI sign has an extra vertical wedge (H-b-2, l. 23).
- bq) *DÙ¹-uš*: The DÙ sign has two superimposed horizontals at the bottom of the complex, and a horizontal in the middle (I-13, l. 20).
- br) *ú¹-[š]e-zi-iz*: The Ú sign has four verticals: two are superimposed onto one another in the middle of the complex (L-8, l. 23).
- bs) ^{giš}*SUR.MÌN*: The IS sign has two superimposed vertical wedges (L-20, l. 25).
- bt) *ma¹-a³-diš*: The MA sign has two superimposed verticals (I-22, l. 3).
- bu) *UD¹.KA.BAR.MEŠ*: The UD sign here is composed of PI.DIŠ (I-17, l. 13).
- bv) *KÙ¹.BABBAR.MEŠ*: The KÙ sign here is composed of U.ÀŠ (L-11, l. 24).
- bw) *a-na UN¹.MEŠ*: The UN sign here has an extra vertical wedge at the beginning of the series of verticals (Y-45, l. 16).
- bx) ^{uru}*Kal-ḫu¹*: The ḪU sign has two horizontals at the beginning of the complex, rather than one (LA 71.73.1b, l. 16).
- by) *a-di¹*: The DI sign has an extra horizontal through the complex (F-8, l. 9).
- bz) ^{uru}*DU₆-Ba-a-ri¹*: The RI sign has an extra horizontal wedge, parallel to the one that should be there (H-29, l. 12).
- ca) ^d*Šam-ši*: The AN sign has two vertical wedges at the end of the complex, rather than one (G-6, l. 15).
- cb) *A.ENGUR¹.A.RAD¹*: There is an extra vertical wedge lightly incised in the ENGUR sign. Note that the ENGUR sign is stretched

out to fit the space on the relief, and one wonders if the faintly incised vertical was initially drawn, but then was not completed, and the vertical was placed further to the right, to fill the space on the relief (H-b-2, l. 19).

B. Orthographic Additions: An orthographic addition is the presence of an element of the writing of a word which is absent in the majority of manuscripts.

1. Dittography

a) Dittography of Identical Signs

- (1) A «A» TUKUL-MAŠ, Line 1 (L-34, l. 2; WFL-3, l. 2)
- (2) Aš-šur¹ \ «NI» *ni-šit* (H-1, l. 1)
- (3) šá «[M]A» *ma-ḫi-ra* (BM 139983, l. 8)
- (4) *i-pe-lu* «LU» NÍTA (O.274, l. 4)
- (5) KUR.KUR.MEŠ \ «MEŠ» \ D[Û-ši-na . . .]: A space of relief occurs between the first instance of MEŠ and the second, and this may explain the dittography (L-34, l. 5).
- (6) *ša-bit li-i-ṭi šá-kín li-i-te* «HI» UGU (DÛ)-ši-na
KUR.KUR.MEŠ: I would suggest that, since the copyist had just written *li-i-ṭi* (HI), when he wrote the sequence *li-i-te*, he added the HI sign again to this similar sequence of signs (S-4, l. 6).
- (7) ^{kur}Šu-ba\re-«RI»\e (B-23, l. 6)
- (8) ú-š[am-qit] *ina* «ina» *re-šu-te* (T-2, l. 6)
- (9) *e-ber-tan* «KAL» ^{id}HAL.HAL (N-19, l. 7)
- (10) *si-ḫir-ti-šá* «KUR» ^{kur}Su-hi (Z-3, l. 11)
- (11) 1-^renⁿ «EN»: There is a relief contour here, and this may have caused the copyist to forget how to resume on the other side (H-b-2, l. 17).
- (12) *gim-ri-šá* «KUR» ^{kur}É-A-di-ni: The first instance of KUR is written on the raised relief, while the second instance is written under the bucket; this may have had something to do with its repetition (G-6, l. 17).
- (13) ^{kur}Za-mu-a \ «MU A» *ana paṭ*: The presence of the relief here may have caused this instance of dittography of both signs; moreover, observe that the A and ZA signs are similar, and this may be an instance of homoioteleuton (G-29, l. 17).
- (14) ^{kur}Su-ḫi «KUR» ^{kur}La¹-qe-e: Based on my photograph, the beginning of LA is formed like the KUR signs before it (S-17, l. 15).
- (15) ^rÉ.GAL «GIŠ» ^{giš}e-re-ni (G-10, l. 16)
- (16) É.GAL «GIŠ» ^{giš}e-re-ni (N-12, l. 18)

- (17) *da-ra-a-te* \ «TE» *ina* ŠÀ-*bi* (H-32, l. 23)
- (18) ^{giš}*e*-«E»-*re-ni* (H-31, l. 25)
- (19) ^{giš}TUKUL-šú «ŠÚ» *la*: The ŠÚ signs are close together, producing a SIG sign (B-15, l. 5).
- (20) TA «TA» *e-ber-tan*: The first TA sign is written in the low portion of the relief contour, and this may have caused the repetition of TA (Z-10, l. 7).
- (21) ^{kur}*Pa*-«PA»-*ti-na-a-a* (Z-10, l. 14)
- (22) *ad-de* «Ú-MA» *ú-ma-am* (O.277, l. 26)
- (23) *aḷ-qa-a ina* «AŠ» ŠÀ-*bi*: The first instance of *ina* is drawn smaller than the second instance (H-30, l. 26).
- (24) DÙ-*ši-na* ŠU«NA ŠU»-*su* (B-b, l. 12)
- (25) *ú-ša-áš*-«GAR-ÁŠ»-*kín* (N-6, l. 13)
- (26) *dan-nu* «ŠÚ» MAN ŠÚ: The extra ŠÚ sign is lightly incised, as if the scribe or mason realized his mistake and moved on before completing the incising of the sign (Y-39, l. 2).
- (27) *Na*-«I»-*i-ri*: The I sign here may in fact be an erasure, since it precedes its double, rather than follows it, and the stone is somewhat effaced here (Y-39, l. 11).
- (28) *ša* «ŠÁ» KUR.KUR.MEŠ (H-12, l. 21)
- b) Dittography of Identical Signs at the Beginning of a New Line
- (1) ^{uru}*Ha*-*ru-tu* «KUR» \/\ KUR *bi-ra-a-te* (H-3, ll. 13-14)
- (2) *a-pe*-^r*lu*¹-š[*i-n*]*a-ni* «LÚ» \/^{lu}GAR-*nu-te*-(*i*)*a* (H-6, ll. 22-23)
- c) Dittography of Parts of Signs
- (1) *i*-DIŠ-*pe-lu* for *i-pe-lu*: One wonders if the copyist began the PI sign twice, leaving the initial sign of the first attempt (C-4, l. 4).
- (2) [. . . *m*]*u-kab*-TAB-*bi-is* for *mu-kab-bi-is*: It seems as if the copyist began to write the BI sign twice, leaving only a TAB sign as the first attempt (I-12, l. 3).
- (3) UN.DIŠ.MEŠ for UN.MEŠ: The DIŠ sign is just before the initial vertical of the MEŠ sign; it seems as if the copyist began to write the MEŠ sign twice, leaving behind the first attempt (L-34, l. 4).
- (4) KÙ.SIG₁₇.DIŠ.MEŠ for KÙ.SIG₁₇.MEŠ (Z-10, l. 17)
- (5) *mi-iṣ-ri* x KUR-*ia* for *mi-iṣ-ri* KUR-*ia*: The added sign looks like a *Trennungszeichen*; one wonders if the stonemason incised the end of a KUR sign, creating a sort of partial dittography (Y-45, l. 15).

- (6) *it-KUR-muḥ*: A raised contour of the relief occurs just after the KUR sign. I suggest that the copyist began to write the UGU sign, but realized that he forgot the initial *Winkelhak-en*, then moved to the other side of the contour and wrote the full UGU sign, without erasing the beginning of the KA sign (N-17, l. 5).
- (7) KUR-*ud* x TA KUR.NI-RIB: The beginning of a TA sign - a TA sign that is missing its final two verticals - is written here before a complete TA sign is written (Zurich 1913, l. 9).
- (8) ^{uru}DU₆-*šá-Za-ab-x-da-ni*: Before the DA sign, a partial DA sign is written, with the final vertical omitted (I-13, l. 9).
- (9) EN-*x-ti-a*: There is what appears to be the end of the TI sign here, along with several scratches on the stone; one suspects that a TI sign was attempted here, but abandoned and written correctly (I-13, l. 5).
- (10) UGU-*šú-DIŠ-nu*: The presence of the DIŠ sign here suggests that the copyist began to commit dittography of ŠÚ, but did not complete the sign, and continued (B-16, l. 9).
- (11) DÙ¹-*uš LIŠ ina*: The last half of the UŠ sign (LIŠ) is repeated (L-1-2, l. 23).
- (12) ÉRIN.ĤI.⟨A¹⟩.A.MEŠ: The signs are ÉRIN.ĤI.DIŠ.A.MEŠ, but there is space after the DIŠ sign where the remainder of an A sign could have been incised. I suggest that this is a case of dittography of part of a sign, which was not fully incised; on the other hand, observe that the DIŠ sign is written very close to the ĤI sign, in a way similar to the TE sign (Lyon 531, l. 6).

2. Additions of Discrete Erroneous Signs: In these cases, erroneous signs were added between complete signs and clearly separate from them; that is, these added wedges were in no way part of another sign complex.

- a) TA ⟨A⟩ ^{uru}DU₆-*šá-Ab-ta-a-ni* for TA ^{uru}DU₆-*šá-Ab-ta-a-ni*: The copyist appears to have anticipated the sequence TA-A, from the geographical name, and wrote it too soon. Realizing his mistake, the copyist simply wrote what he should have written in the first place. (S-3, l. 9).
- b) MAN-*ti¹-a* MAŠ *ana mul-ta-a²-it* for MAN-*ti-a* *ana mul-ta-a²-it* (G-4, l. 18)
- c) ^{uru}DU₆-*šá-Ab-ta-a-DIŠ-ni* for ^{uru}DU₆-*šá-Ab-ta-a-ni* (F-9, l. 9)
- d) KUR.MEŠ-*e* DIŠ *u* A.AB.BA.MEŠ for KUR.MEŠ-*e* *u* A.AB.BA.MEŠ (G-8, l. 13)
- e) É¹.GAL DIŠ ^{giš}*e-re-ni* for É.GAL ^{giš}*e-re-ni* (G-20, l. 17)

- f) *a-pe-lu-ši-na-U-ni* for *a-pe-lu-ši-na-ni* (S-11, l. 19)
 - g) ZABAR.MEŠ U AN.BAR.MEŠ: This may be an addition of a coordinating conjunction just before the final element in a list (Y-10, l. 26).
- 3. Additions of a Phonetic Complement
 - a) ÉRIN.ĤI.A.MEŠ-*at* for ÉRIN.ĤI.A.MEŠ, Line 6: The manuscripts which have this addition also share other variants (B-26, l. 9; C-6, l. 7; C-b-2, l. 5; M-niche, l. 8; O.274, l. 8; O.277, l. 8).
- C. Grammatical Additions: A grammatical addition is the presence of a grammatical element of a word or clause which is absent in the majority of manuscripts, resulting in a different grammar or syntax.
 - 1. Additions Involving Grammatical Number
 - a) ^{giš}SUR.MÌN.MEŠ for ^{giš}SUR.MÌN: This addition is likely an error, since it is unlikely that the noun should be plural in this context (M-niche, l. 26).
 - 2. Additions of a Preposition
 - a) MAN *šá ina qí-bit* KA-šú *uš-ḫar-ma-tu* KUR.MEŠ-*e u* A.AB.BA.MEŠ for MAN *šá qí-bit* KA-šú *uš-ḫar-ma-tu* KUR.MEŠ-*e u* A.AB.BA.MEŠ, Line 13: This variation occurs in manuscripts which share variants, suggesting that it was transferred one or more common exemplars. The grammatical effect of this variant is that *qí-bit* KA-šú changes from the object of a preposition to the subject of a verb (Y-10, l. 17; Y-11, l. 18; Y-39, l. 19; Y-45, l. 20; Y-47, l. 19; Y-55, l. 22).
- D. Lexical Additions: A lexical addition is the presence of a word other than a particle or pronoun, which is absent in the majority of manuscripts.
 - 1. Dittography of One Word
 - a) MAN «^{kur}Aš-šur»^{kur} Aš-šur-*ma* (C-b-2, l. 2)
 - b) É.GAL ^{giš}*e-re-ni* É.GAL ^{giš}EREN-*na* É.GAL ^{giš}*dap-r[a-ni . . .]*: This case of dittography is unique: the first instance is written syllabically, as in the majority text, and the second instance is written logographically, in place of ^{giš}SUR.MÌN, which is what should be written (Aleppo 2, l. 17).
- E. Additions of Content: An addition of content is the presence of more than one word which is absent in the majority of manuscripts.
 - 1. Dittography of More than One Word
 - a) ŠU-*su* KUR¹-*ud ḫur-šá-ni* / DÛ-šú-*nu i-pe-lu-ma bi-lat-su-«KUR-ud ḫur-šá-ni DÛ-šú-nu i-pe-lu-ma bi-lat-su-»nu im-ḫu-ru*: The copyist's eyes went to a sign sequence following a SU sign that he had already copied and continued with a sequence of several words that he had already copied (I-1, ll. 4-5).

- b) DINGIR.MEŠ GAL.MEŠ *ú-šúm-gal-lu ek-du ka-šid* URU.URU *u hur-šá-ni paṭ gim-ri-šú-nu* MAN EN.MEŠ-*e mu-la-iṭ ek-šu-te a-pi-ir šá-lum-ma-te la a-^rdi¹-ru* ^{giš}LÁ *ur-šá-nu la pa¹-du-ú / mu-rib a-nun-te* MAN *ta-na-da-te* ^{lu}SIPA *ša-lu-lu* UB.MEŠ «*ú-šúm-gal-lu ek-du ka-šid* URU.URU (*u*) *hur¹-šá-ni paṭ gim-ri-šú-nu* MAN EN.MEŠ-*e mu-la-it ek-šu-te a-p[i]-ir šá-lum-ma-te la a-di-ru /* ^{giš}LÁ *ur-šá-nu la pa-du-ú mu-rib a-nun-te* MAN *ta-na-da-a-te* ^{lu}SIPA *ša-lu-lu* UB.MEŠ» MAN: The copyist's eye went to an earlier instance of logogram + MEŠ, repeating the intervening text. Note also that there are variants between these two instances of this content, which may suggest something about the mode of copying (G-29, ll. 13-15).
- c) *ú-šúm-ga[l-lu . . .] / šá-lum-ma-te la a-di-ru* ^{giš}LÁ *ur-šá-nu la pa-du-ú mu-rib a-nun-te* MAN *ta-na-da-a-te* ^{lu}PA.L[U . . .] / «*ek-šu-te a-pi-ir šá-lum-ma-te la a-di-ru* ^{giš}LÁ *ur-šá-nu la pa-du-ú mu-rib a-nun-te* MAN *ta-na-da[-a-te . . .]*» / EN-*ti-šú*: We do not know where this dittography began or ended, so it is probably impossible to know how it was caused (I-18, ll. 4-7).
- d) TA *e-^rber-tan* A¹.ENGUR.*Za-ba* KI.TA «*e-ber-[-tan* A¹].^rEN-GUR¹.*[Za-b]*a KI.TA» *a-di*: The copyist's eyes moved to a previous instance of TA, repeating the intervening text (Z-10, l. 9).
- e) [. . .] / [*e*]*k-du-te la pa-du-te* TA ^r*ši-it* ^dŠam-*ši a-di e-reb* ^dŠam-*ši \ pa-a * 1[-*en . . .*] / «[*u*] ^rA¹.AB.BA.MEŠ *šá ina qí\it-ru-ub* EN-*ti-šú* MAN.MEŠ-*ni \ ek-du-te * [*a . . .*]] / ^rú¹-*šá-áš-kín*: Since we do not know where this dittography began and ended, it is probably impossible to know how it occurred (L-5, ll. 13-17).
- f) [. . . *lu ú-šá-píl*] 1 ME 20 *tik-pi i-na muš-pa-li lu ú¹-ta-bi* «DIŠ 1 ME 20 / [*tik-pi i-na muš-pa-li lu ú-ta-*]*bi*» E.GAL ^{giš}EREN-*na*: I suggest that the copyist's eye was drawn to the latter part of BÍL (BI.DIŠ), he wrote the DIŠ, followed by the repeated part of the line (LBAF, ll. 20-21).
- g) ^{giš}*tar-pi-²i a-na šu-bat* MAN-*ti-a a-na* ^r*mul¹-ta-a²-it* ^rEN-*ti¹-a* «*a-na šu-bat* MAN-*ti-a a-na* ^r*mul¹-ta-a²-it* / [EN-*ti-a*] *šá d*]*a-ra-te*: It is difficult to know how this dittography occurred. The ²A sign does not look like the A sign (N-6, ll. 17-18).

2. Other Additions of Content

- a) Extended Set of Epithets for Adad-nārārī, Line 2: This extended set of epithets matches that of Tukultī-Ninurta. At least some of the manuscripts which share this extended set of epithets for this king

share other variants, which suggests that these epithets were transferred from one or more common exemplars.

- (1) MAN GAL MAN *dan-nu* MAN ŠÚ MAN ^{kur}Aš-šur-ma
(I-3; I-4; I-26, ll. 1-2; I-30, l. 2; Y-39, ll. 2-3; M-niche, l. 2;
Aleppo 2, l. 2; AO 19856, l. 2; O.274, l. 2; O.277, l. 2;
HMA, l. 1; LA 71.73.1b, l. 2; LBAF, l. 2)
- (2) MAN GAL-e MAN *dan-ni* MAN ŠÚ MAN ^{kur}Aš-šur-ma
(B-24, l. 2; B-26, ll. 2-3; C-6, l. 2; C-10, l. 2; C-b-2, l. 2;
Y-11, l. 2; Y-55, l. 3)
- (3) MAN GAL-e MAN *dan-nu* MAN ŠÚ MAN ^{kur}Aš-šur-ma
(I-12, l. 2; I-13, l. 2; I-25, l. 2)
- (4) MAN ŠÚ MAN ^{kur}Aš-šur-ma (remainder of manuscripts)

III. Substitutions: A substitution is the replacement of a textual element which is represented in the majority of manuscripts, with another textual element. This term is not meant to signify a judgment about the intentionality of the scribe.

A. Paleographic Substitutions: A paleographic substitution is the replacement of a wedge or wedges in a sign complex which is/are normally present in the writing of the sign in the manuscripts of the composition, with a wedge or wedges which is/are not normally present in the sign complex.

1. Paleographic Substitutions Which Result in Another Sign: Most of these variants involve the substitution of a sign with a similar sign. The difference between the two signs is usually a small detail in arrangement of wedges or types of wedges. There are at least three general ways that they may have occurred: 1) the copyist could have transmitted an incorrectly drawn sign from an exemplar to the extant manuscript; 2) the copyist could have accidentally substituted the wedge(s) in the process of copying from an exemplar to the extant manuscript; 3) the stonemason could have accidentally substituted the wedge(s).

- a) LA for TE (C-13, ll. 3, 8, 13; G-18, l. 5; H-6, ll. 6, 11; H-27, ll. 7, 18; H-33, l. 25; I-12, l. 12; I-13, l. 2; I-18, l. 1; I-30, l. 6; L-36, l. 4; S-21, ll. 10, 16; T-2, l. 18; Z-10, l. 6; AO 19856, ll. 6, 7; O.274, l. 4)
- b) LU for ENGUR (F-3, l. 8; H-4, l. 11; H-5, l. 10; L-8, l. 20; L-10, l. 10; S-1, l. 9; T-2, l. 7; 1962.14, l. 14)
- c) MAŠ for NU (S-a-2, l. 1; S-d-2, l. 1; I-30, l. 5; B-23, l. 6; WFL-1, l. 3)
- d) MES for AL (D-7, l. 18; I-25, l. 16; N-16, l. 19; S-4, l. 19)
- e) PA for IS (F-9, l. 16; S-d-2, l. 5; T-5, l. 2; AO 19856, l. 17)
- f) TE for LA (S-2, l. 7; S-b-2, l. 14; S-c-4, l. 13)
- g) IS for PA (C-4, l. 17; G-2, l. 18; H-27, l. 3)
- h) É for TA (S-2, l. 7; C-11, l. 13; F-2, l. 8)
- i) GAL for ÁŠ (G-14, l. 7; I-25, l. 7)
- j) PA for DÙ (G-30, l. 4; Z-a-1, l. 7)

- k) DU for LÚ⁸³⁷ (G-15, l. 2; H-9, l. 13)
- l) ÉRIN for PA (N-12, l. 14)
- m) *Trennungszeichen* for MAN (S-c-4, l. 14)
- n) URU for LA (S-20, l. 2)
- o) ZA for GAR (WFL-1, l. 3)
- p) TUG for KU (F-2, l. 1)
- q) BA for TI (C-13, l. 5)
- r) KU for ŠU (F-1, l. 5)
- s) ḪAL for NU (L-35, l. 7)
- t) KU for LA (B-16, l. 7)
- u) ḪI for GAR (S-13, l. 7)
- v) MA for ÁŠ (B-32, l. 11)
- w) U for DIŠ (F-2, l. 6)
- x) PA for KUR (C-13, l. 11)
- y) NU for MAŠ (L-8, l. 1)
- z) IŠ for DU (B-15, l. 2)
- aa) SI for GAL (F-2, l. 11)
- ab) IR for Ú (H-27, l. 17)
- ac) MIN for IS (N-8, l. 14)
- ad) ÁŠ for MA (S-d-2, l. 11)
- ae) TA for DA (Y-55, l. 22)
- af) RAD for AN (B-30, l. 12)
- ag) KID for MAR (B-28, l. 10)
- ah) Ú for UN (G-20, l. 15)
- ai) ÉRIN for PI (G-e-2, l. 15)
- aj) LA for BU (Lyon 531, l. 16)
- ak) ḪI for PI (H-10, l. 23)
- al) AL for MES (F-3, l. 16)
- am) UD for IS (H-6, l. 24)
- an) UR for KU (H-34, l. 25)
- ao) TA for DA (Y-45, l. 19)
- ap) RAD for NI (C-11, l. 11)
- aq) BU for TE (S-11, l. 16)
- ar) ŠA for UŠ (F-6, l. 17)
- as) GAL for Ú (S-a-2, l. 6)
- at) MA for KID (S-a-2, l. 6)

2. Paleographic Substitutions Which Do No Result in Another Sign: Presumably, the ways in which these substitutions were produced are like those described above for paleographic substitutions which result in another

⁸³⁷In most manuscripts of the Standard Inscription, the LÚ sign resembles the DU sign, except that the upper horizontal and Winkelhaken from the DU sign are raised, and the Winkelhaken is positioned above the head of the final vertical wedge.

sign. However, the fact that these substitutions did not produce a real sign should be taken into account in explaining them.

- a) Signs with the Right Wedges in Wrong Places: In these cases, the wedges of a sign are rearranged in various ways.
- (1) ^{kur}Šu-ba¹-re-e, Line 7: The BA sign has a vertical at the beginning of the complex (G-a-1, l. 14; H-6, l. 15).
 - (2) GAL¹-e: The tails of the three horizontals all continue to the right, beyond the vertical (H-6, l. 3).
 - (3) TUKUL¹-MAŠ: Because of the relief contours, the wedges in the KU sign have become misaligned; in addition, the left-most vertical has a diagonal under it (L-34, l. 2).
 - (4) [. . . mal]-ki¹.MEŠ: After the initial *Winkelhaken*, there are three vertical wedges over a single horizontal wedge (F-2, l. 2).
 - (5) kib¹-rat: What should be the lower *Winkelhaken* in the KIB sign here is a vertical wedge (H-1, l. 3).
 - (6) DU¹.DU-ku-ma: The initial DU sign has a vertical wedge in place of the *Winkelhaken* (S-20, l. 2).
 - (7) ma-ḫi-ra¹: The RA sign has the upper right horizontal turned vertical (B-23, l. 2).
 - (8) i-pe-lu¹: There is no final vertical, and the inner signs form TAB, rather than MAŠ (P-4, l. 3).
 - (9) DÜ¹-ši¹-na: What should be the IGI sign has U.TAB instead (Z-a-1, l. 7).
 - (10) DÜ-ši¹-na: Instead of the IGI sign, there is LIŠ.DIŠ, with the DIŠ sign half the height of the normal DIŠ sign (AO 19856, l. 5).
 - (11) KUR¹.NI-RIB: The initial wedge of the KUR sign is a horizontal, rather than a diagonal, wedge (G-16, l. 6).
 - (12) ^{kur}Hab¹-ḫi: The LAGAB sign has the upper horizontal turned vertical (I-12, l. 7).
 - (13) tik-li¹-a: The LI sign begins like the first half of the GÚ sign, but the right half is as usual for LI; note that the GÚ sign occurs just before it, so that one suspects that the copyist's eye went back to the GÚ sign, producing a kind of partial dittography, when he completed the sign as a LI sign (N-12, l. 6).
 - (14) ^{kur}Šu¹-ba-re-e: The upper two horizontals of the ŠU sign are not indented beyond the bottom horizontal (S-b-1, l. 6).
 - (15) ^{uru}Ra-pi¹-qi: The PI sign is formed as UD.DIŠ (B-32, l. 12).

- (16) *ú-šék¹-ní¹-šá*: The formation of SÍG looks as if the copyist began by writing *ú-šá-áš-kín*, but realized his mistake before writing *kín*, and added two *Winkelhaken* to the lower right of the ÁŠ sign to make the combination of GAR.ÁŠ look like SÍG (G-30, l. 7).
- (17) ^{kur}*La¹-qe-e*: What should have been the upper horizontal of the LA sign is turned vertically, just after the initial horizontal (N-12, l. 8).
- (18) *ra¹-hi-ši*: The RA sign has, in the second half, a single horizontal in the middle, with three vertical wedges cutting across it (S-a-2, l. 7).
- (19) *a-di¹*: The DI sign is in the form U.ÁŠ (G-d-1, l. 8).
- (20) [. . . ^u]^{ru}*Ha¹-ru-tu*: The HA sign is composed here of GAR.U, rather than ZA.U (I-25, l. 9).
- (21) ^{uru}*DU₆¹-Ba¹-a-ri*: This is a unique case. The final vertical wedge of DU₆ was moved to the right and associated with the beginning of the BA sign, which was concluded with a *Winkelhaken*, rather than with a vertical, producing a MEŠ sign (L-1-2, l. 11).
- (22) *ana mi¹-iṣ-ri*: The MI sign has its *Winkelhaken* situated in front of, but below, the bottom horizontals (B-15, l. 9).
- (23) *ek-du¹*: The DU sign is very stretched out, so that the vertical wedge is much farther than usual from the *Winkelhaken* (G-d-1, l. 11).
- (24) *ur¹-šá-nu*: The second vertical in the UR sign is missing and the sign has instead two horizontals in the complex (N-13, l. 12).
- (25) ^{dl}^š*Šam-ši*: The AN sign has the vertical crossing the initial horizontal, rather than the last horizontal (F-3, l. 13).
- (26) *e-reb¹*: The KAL sign here has a final ŠÚ, rather than the usual two superimposed vertical wedges (N-16, l. 12).
- (27) *ú-šá-áš¹-kín*: The ÁŠ sign has its middle horizontal offset to the right (S-b-1, l. 12).
- (28) *mu-kab¹-bi-is*: The KAB sign has a *Winkelhaken* in place of its central vertical (S-21, l. 3).
- (29) ^{Pd}^š*Šul¹-ma-nu-SAG*: The right half of the DI sign has three parallel horizontals, rather than a PA sign (H-1, l. 17).
- (30) ^{kur}*É-A-di-ni¹*: The vertical wedges are situated with their heads above the top horizontal (G-3, l. 16).
- (31) ^{kur}*Za¹-mu-a*: The ZA sign here is composed of DIŠ.A (I-13, l. 15).

- (32) 1¹ ME 20: An initial horizontal was added before the initial DIŠ sign, so that what should have been 1 ME was conflated to RAD (I-12, l. 17).
- (33) *ú-šá-aš¹-bit*: The AZ sign in most manuscripts of the Standard Inscription are composed of LÍMMUxZA.ĤAL; here, the AZ sign is formed as LÍMMUxRAD.ĤAL (S-c-4, l. 16).
- (34) *ú¹-šá-aš-bit*: The Ú sign has its lower horizontal below the bases of the verticals. It may be significant that this phenomenon occurs twice in the same manuscript (LBAF, l. 19).
- (35) *ú¹-ta-bi*: The Ú sign has its lower horizontal below the bases of the verticals. It may be significant that this phenomenon occurs twice in the same manuscript (LBAF, l. 20).
- (36) *da-ra¹-te*: The RA sign has its bottom horizontal curved up and right, so that it looks similar to a Babylonian AL sign. Note that the wedge is curved up in line with a line in the relief contour, suggesting that this may have confused the stonemason (L-8, l. 22).
- (37) NI.ÉRIN\pi¹-li: The NA₄ sign is divided into its component parts, with relief contour between the parts: NI . . . ÉRIN (S-a-2, l. 18).
- (38) DÛ-us¹: The UŠ sign is missing its *Winkelhaken*; instead, it has a half-height vertical wedge after the end of the complex (S-21, l. 17).
- (39) ^{un}Ha-ru-tu¹: What should be horizontals in the TU sign here are all incised as diagonals (LA 71.73.1b, l. 11).
- (40) a-na¹: One of the *Winkelhaken* in the NA sign is in the wrong place, just below the head of the horizontal (L-10, l. 7).
- (41) a-di: The final instance of a-di in the line has the DI sign divided between the two sides of a narrow relief contour (N-6, l. 7).
- (42) šu¹-ú¹: The Ú sign has its bottom horizontal at the base of its verticals (G-d-1, l. 14).
- b) Signs with the Wrong Wedges in the Right Places: In these cases, the wedges in the sign are correctly arranged, but some of them are the wrong types of wedges.
- (1) *it-muĥ¹*: The initial wedge in the UGU sign is DIŠ, rather than U (F-4, l. 6).

- (2) ^{kur}Šu-ba'-re-e: The BA sign has a *Winkelhaken* in place of the final vertical wedge (B-26, l. 10).
- (3) ^{uru}Ra-pi-qi: The URU sign has a *Winkelhaken*, rather than a vertical wedge, inside it (S-a-2, l. 8).
- (4) ^{kur}Lab'-na-na: The KAL sign has, instead of two superimposed verticals at the end, a ŠÚ sign (T-2, l. 7).
- (5) ^{uru}DU₆-Ba'-a-ri: The BA sign has a *Winkelhaken* as its final wedge, rather than a vertical wedge (G-d-1, l. 9).
- (6) ^{muš}pa-li: The MUŠ sign is composed of BU.MEŠ (F-9, l. 16).
- (7) ^{da}ra-a-te: The DA sign has a vertical wedge in place of its *Winkelhaken* (B-30, l. 15).
- (8) ^{giš}IG'.MEŠ: The IG sign has an initial *Winkelhaken*, rather than an initial vertical wedge (G-4, l. 19).
- (9) ^{DÜ}-uš': The UŠ sign has a vertical wedge where there should be a *Winkelhaken* (G-e-2, l. 19).
- (10) ^{al}'qa-a: The initial vertical wedge in the AL sign is replaced by a *Winkelhaken* (H-3, l. 26).

3. Babylonian Signs

- a) ^{mal}-ki.MEŠ': The MEŠ sign here is in Babylonian form, with the vertical crossing the horizontal, rather than preceding it. Note, however, that the other MEŠ signs in G-d-1 are the usual Neo-Assyrian MEŠ sign (G-d-1, l. 2).
- b) The RA sign in I-25 looks more Babylonian than those in the other manuscripts.
- c) ^{uru}Ra'-pi-qi: The RA sign looks Babylonian here (cf. the RA signs in I-25), but there is also an error: the beginning of the complex has four horizontals, rather than three (I-12, l. 8).
- d) EN.MEŠ-šú: The MEŠ sign is in Babylonian form (B-15, l. 4).
- e) GAL.MEŠ: The MEŠ sign is in Babylonian form (H-6, l. 24).
- f) The TUK sign in Y-39 is regularly written in Babylonian form (Y-39, ll. 4, 5).
- g) The LU sign in Y-39 is regularly written in Babylonian form (Y-39, ll. 5, 7, 9, 10 [3x]).
- h) The SU sign in Y-39 is regularly written in Babylonian form (Y-39, ll. 7).
- i) The BA sign in Y-39 is regularly written in Babylonian form (Y-39, l. 11, 12).
- j) ^{kur}Su-ḫi: The SU sign is Babylonian (O.274, l. 19).

4. Different, Apparently Correct, Ways of Writing Signs

- a) SAG: In general, the SAG sign in the manuscripts of the Standard Inscription is normally written as SI.U.PA. However, I-25 (e.g., l. 14) and I-30 (e.g., l. 14) form the sign as HU.PA.
 - b) URU: The URU sign in the manuscripts of the the Standard Inscription is generally written with the first vertical inside the complex, rather than at the end; some manuscripts, however, use the usual Neo-Assyrian URU sign, with the two verticals at the end of the complex (e.g., Y-10, though note l. 13 where the first type of URU sign appears as well; Y-47).
 - c) ŠID: The ŠID sign is written with both the right-most horizontal at the bases of the verticals (e.g., G-29, l. 1) or with the right-most horizontal through the middles of the verticals (e.g., I-13, l. 1).
5. Faintly Incised Wedges and Signs: This refers to wedges or signs that are not incised as deeply into the stone of the orthostats as usual.
- a) DINGIR'.MEŠ: The vertical wedge is only lightly scratched into the relief (L-34, l. 5).
 - b) DINGIR'.MEŠ: The AN sign is clearly incised, but there are two additional horizontals, more lightly incised, which, in the context of the sign complex, would have produced a LA sign. One wonders if the stonemason was incising a LA sign, but was stopped before he had completed these horizontal wedges (S-4, l. 5).
 - c) DÙ'-šú-nu: The left vertical wedge is faintly incised, compared with the rest of the wedges in the complex (AO 19856, l. 5).
 - d) a-di': The DI sign has its second vertical and upper horizontal lightly incised (B-15, l. 8).
 - e) URU.URU: The first URU sign has its first vertical incised very faintly (F-1, l. 12).
 - f) a'-pe-lu-ši-na-ni: The A sign is faintly incised, and the upper right vertical is invisible to me (H-10, l. 20).
 - g) KA-šú (uš-)har-ma-tu: This is a very unique example of a lightly incised wedge. There is ample space for the omitted UŠ sign, and in this space an UŠ sign has been roughly and shallowly scratched into the stone. One wonders if this represents an initial, roughing out stage in the incision of the sign which, for whatever reason, was not completed (G-18, l. 16).
- B. Orthographic Substitutions: An orthographic substitution is the replacement of an element of the writing of a word which is present in the majority of manuscripts, with another element.
1. Different Signs for the Same Syllable: Most of these substitutions could have been created by scribes spontaneously at any stage in the transmission of the compositions.
- a) -a vs. -ia for the First Person Singular Pronominal Suffix
 - (1) -a for -ia (B-1, ll. 6, 12 [2x]; B-30, ll. 5, 9 [2x]; C-3, l. 14 [2x]; C-4, ll. 7, 13; C-8, l. 7; F-1, l. 11; F-3, l. 11; G-2, l. 11;

- G-3, l. 12; G-4, l. 11; G-6, l. 12; G-7, l. 12 [2x]; G-8, l. 10; G-14, l. 9; G-15, l. 9; G-16, l. 9 [2x]; G-18, ll. 7, 13, 14; G-29, l. 12; G-30, l. 10; G-31, l. 11 [2x]; G-c-2, l. 16; G-d-1, ll. 5, 10 [2x]; H-1, l. 13; H-2, ll. 7, 14 [2x]; H-5, l. 15; H-6, l. 21; H-9, ll. 10, 11; H-10, l. 14; H-14, l. 13; H-23, l. 18; H-27, l. 15; H-29, ll. 7, 13 [2x]; H-30, ll. 12, 13; H-31, l. 16; H-32, l. 16; H-33, ll. 7, 14; H-34, ll. 14, 15, 26; H-35, ll. 16, 17; H-b-1, l. 14 [2x]; H-b-2, l. 13 [2x]; H-d-2, l. 15; I-1, l. 11; I-17, l. 3 [2x]; I-18, l. 4; L-1-2, l. 13; L-5, l. 11; L-7, ll. 6, 12, 13; L-8, l. 13; L-10, l. 14; L-11, l. 12; L-17, ll. 7, 12, 13; L-18, l. 14; L-20, l. 14; L-33, l. 13; L-34, l. 12; L-35, l. 15 [2x]; N-6, ll. 4, 9; N-8, l. 11; N-12, l. 11; N-13, l. 9; N-17, l. 9 [2x]; N-19, l. 11; P-2, ll. 6, 14, 15; S-1, ll. 10, 11; S-2, ll. 9, 10; S-4, l. 11; S-6, l. 10; S-8, l. 10; S-11, l. 9; S-12, l. 14; S-13, l. 11 [2x]; S-17, l. 11; S-20, l. 9 [2x]; S-22, ll. 4, 9 [2x]; S-c-4, l. 10 [2x]; S-d-1, l. 10; S-a, l. 21; S-a-2, l. 5; T-2, l. 10; T-8, ll. 9, 10; Z-3, l. 15; Aleppo 2, ll. 6, 11; BM 139983, l. 16; Detroit 50.32, l. 16)
- (2) *-ia* for *-a* (B-5, l. 5; B-16, l. 7; B-23, ll. 5 [2x], 16; B-24, ll. 6 [2x], 19; B-26, l. 8 [2x]; B-30, l. 15; B-32, ll. 8, 9; E-c-2 i 22, 27; C-3, ll. 7, 8; C-6, l. 7 [2x]; C-10, l. 7; C-11, l. 7; C-13, l. 7 [2x]; C-b-2, ll. 5 [2x], 17; D-2, ll. 5 [2x], 16; D-7, l. 17; D-8, ll. 5, 6, 16 (2x); E-5, ll. 17, 21; F-1, l. 18; F-2, l. 5; F-3, l. 14; F-4, ll. 6, 7, 16; F-6, l. 6; F-8, ll. 6, 16; F-9, ll. 6, 17; F-14c, l. 16; F-17, l. 7; F-16, ll. 5, 16; F-17, l. 16; G-3, l. 15; G-4, l. 7; G-9, l. 8; G-10, l. 7; G-11, l. 7; G-12, l. 7; G-13, l. 6; G-15, l. 13; G-18, l. 9; G-31, l. 14; G-a-1, l. 13; G-d-2, l. 13; G-e-1, ll. 6, 17; G-e-2, ll. 5, 18; H-2, l. 8; H-3, l. 8; H-4, l. 9; H-10, l. 9; H-14, l. 18; H-27, l. 9; H-29, l. 9; H-30, l. 19; H-31, l. 19; H-33, l. 9; H-34, l. 9; H-35, l. 12; H-b-1, ll. 9, 18; H-b-2, l. 8; I-1, l. 15; I-4, ll. 6, 7; I-7, l. 15; I-12, l. 15; I-13, l. 14; I-25, l. 14; I-30, l. 14; L-1-2, l. 17; L-5, l. 7; L-7, l. 8; L-11, l. 8; N-6, l. 5; N-13, ll. 5, 18; N-16, l. 6; N-17, l. 13; P-2, l. 8; P-3, l. 7; P-4, ll. 5, 17; S-2, l. 14; S-3, l. 17; S-4, l. 17; S-6, l. 13; S-7, l. 6; S-8, l. 17; S-11, l. 12; S-13, l. 15; S-15, l. 6; S-17, l. 18; S-20, l. 12; S-21, l. 6; S-22, ll. 6, 17; S-26, ll. 14, 17; S-a-1, ll. 5, 17; S-a-2, ll. 5, 17; S-b-1, ll. 5, 16; S-b-2, ll. 5, 16; S-c-4, l. 14; S-d-1, l. 17; S-d-2, ll. 6, 17; T-2, l. 14; T-5, l. 8; T-6, ll. 5, 6, 17; T-7, ll. 5, 16; T-8, l. 13; WFL-1, ll. 6, 20; WFL-2, ll. 6, 17; WFL-3, l. 8; WFL-5, ll. 10, 11; Y-10, ll. 7, 9, 19, 23, 24; Y-11, ll. 8, 9, 10, 20, 25; Y-39, ll. 9 [2x], 11, 21, 26 [2x]; Y-45, ll. 8, 9, 10, 22, 26 [2x]; Y-46, l. 8; Y-47, ll. 8, 24; Y-55, ll. 10, 11, 12, 24; Y-60, ll. 6, 8, 18; Z-2, ll. 7, 9; Z-3, l. 9; Z-10, ll. 15, 16; Z-a-1, ll. 10, 11; Z-b-2, ll. 6 [2x], 14; B-b, l. 19; M-niche, ll. 10, 21; Aleppo 2, l. 6; AO 19856, l. 8;

- BM 139999, l. 10; O.274, ll. 8, 18; O.277, ll. 9, 21;
1962.14, ll. 10, 11; Emory, l. 12; HMA, l. 16; LBAF, l. 6;
Lyon 531, l. 15; Zurich 1913, ll. 6, 19)
- b) Û instead of U for the Conjunction *u* (B-5, l. 1 [2x]; B-8, l. 1;
B-10, l. 1; B-17, l. 1 [2x]; B-20, l. 1; I-12, l. 10; I-13, l. 10; I-25, l.
9; Y-11, l. 1; Y-46, l. 1; Y-55, l. 1; M-niche, l. 1; Ash L. 109.1, l. 2;
O.274, ll. 1, 10, 12; O.277, l. 1; 1962.14, l. 2)
- c) ŠU vs. ŠÚ for the Syllable /šu/
- (1) ŠU for ŠÚ (M-niche, l. 16; Aleppo 2, l. 12; O.274, l. 14;
O.277, l. 16; Y-10, l. 15; Y-45, l. 17; Y-55, l. 20)
- (2) ŠÚ for ŠU (I-12, l. 3; I-13, l. 3; I-25, l. 3; Y-46, l. 1; Z-9, l.
1)
- d) *dà-ra-a-te* for *da-ra-a-te*, Line 19: These are the only cases of this
use of the GAG sign in the manuscripts of the Standard Inscription.
Some of these manuscripts share variants, and may have been
copied from common exemplars (Y-10, l. 24; Y-11, l. 25; Y-39, l.
26; Y-45, l. 26; Y-46, l. 25; Y-47, l. 24; Y-60, l. 25).
- e) *si-kàt* for *si-kát*, Line 20: The KÀD sign is more complex than
KÁD, being composed of KÁD.SIG. If this was known to the
scribes, it would have been easy for them to simply write KÁD,
though KÀD was on their exemplars. On the other hand, it is pos-
sible that KÀD was used by a scribe who was showing off. Re-
gardless, it is worth observing that some of these manuscripts share
variants, and may have been copied from common exemplars (M-
niche, l. 29; AO 19856, l. 20; Ash L. 109.1, l. 14; O.274, l. 24;
O.277, l. 27).
- f) ŠU instead of ŠÚ for the Third Person Masculine Singular
Pronominal Suffix, Line 13 (O.274, l. 17; Y-39, l. 19; Y-45, l. 3)
- g) *ša* instead of *šá* for the Determinative Pronoun (Y-47, l. 27⁸³⁸)
- h) *mì-iṣ-ri* for *mi-iṣ-ri*: This is the only instance of this use of the ME
sign in the manuscripts of this composition (Y-39, l. 15).
- i) ^{uru}*Ha-ru-tú* for ^{uru}*Ha-ru-tu* (Y-46, l. 15)
- j) *pa-du-u* for *pa-du-ú* (G-3, l. 13)
2. Different Determinatives with the Same Word
- a) ^{uru}*bi-ra-(a-)te* for ^{kur}*bi-ra-(a-)te*, Line 10: We normally expect the
URU determinative with this term⁸³⁹ (B-1, l. 11; B-30, l. 9; C-3, l.
14; Y-39, l. 15).

⁸³⁸There is an omission before this, which may have been related to this substitution.

⁸³⁹CAD B s.v. *birtu* A.

- b) ^{kur}*Li-bur-na* ^{kur}*Pa-ti-na-a-a* for ^P*Li-bur-na*/^P*Lu-bar-na* ^{kur}*Pa-ti-na-a-a*, Line 17: This is a scribal error: in the context of a longer list of lands, *Li-bur-na* is interpreted as a geographical name, rather than a personal name.

3. Logographic vs. Syllabic Orthographies: One can only conjecture about the reasons for most of these variants. Considerations of complexity, space, or speed are more likely in some cases (e.g., AŠ for Aš-šur) than for others (e.g., GÚ.UN-*su-nu* for *bi-lat-su-nu*). It is also possible that some spellings were meant to clarify the correct reading (e.g., *ki-šit-ti* for KUR-*ti*). Some cases may simply reflect the whim of the scribe (e.g., EN for *a-di*). Finally, in many cases, manuscripts containing these variants share variant profiles, indicating that they were copied from a common exemplar.

a) Logographic Writings for Syllabic Writings

- (1) EN for *a-di* (H-3, ll. 11, 19; H-29, l. 19; I-7, ll. 8, 9 [2x], 14; I-12, ll. 8, 9 [2x]; I-13, ll. 8 [2x], 9, 14; I-25, l. 8 [3x], 13; I-30, ll. 8 [3x], 9 [2x], 13; L-5, l. 11; M-niche, ll. 11, 12 [2x], 13 [2x], 15, 20; Aleppo 1, l. 10; Aleppo 2, l. 14; AO 19856, ll. 9 [2x], 10 [3x], 12, 15; Ash L. 109.1, ll. 2, 3, 9; O.274, ll. 11 [2x], 12; O.277, ll. 11 [2x], 12, 13 [2x], 15, 20; HMA, ll. 10, 12; LA 71.73.1b, ll. 9, 10; LBAF, ll. 7, 8, 9, 11; Lyon 531, ll. 7, 8, 9, 14; 2.A(a).SVII, l. 1)
- (2) ^{giš}EREN-*na* for ^{giš}*e-re-ni* (B-8, l. 3; M-niche, l. 26; Aleppo 2, l. 17; AO 19856, l. 17; O.274, l. 22; O.277, l. 25; LBAF, l. 21; NCMI 4, l. 3)
- (3) AŠ for Aš-šur (H-5, l. 2; G-2, l. 16; G-6, l. 15; Y-45, l. 2)
- (4) GAR-*in* for šá-*kín*, Line 5 (I-3; I-30, l. 5; Lyon 531, l. 4)
- (5) GÚ.UN-*su-nu* for *bi-lat-su-nu* (Z-9, l. 5)
- (6) AN.DÙL for ša-*lu-lu* (Aleppo 2, l. 13)

b) Syllabic Writings for Logographic Writings

- (1) *ki-šit-ti* for KUR-*ti*, Line 15 (I-3; I-4; I-12, l. 16; I-13, l. 15; I-25, l. 14; I-30, l. 15; M-niche, l. 22; Aleppo 2, l. 15; AO 19856, l. 16; Ash L. 109.1, l. 10; O.274, l. 19; O.277, l. 22; LA 71.73.1b, l. 17)
- (2) *i-šu-ú/i-šú-ú* for TUKU-*ú*
 - (a) *i-šu-ú*, Line 2 (Y-11, l. 4; Y-55, l. 5; M-niche, l. 3; O.277, l. 3; HMA, l. 2)
 - (b) *i-šú-ú*, Line 3 (I-12, l. 3; I-13, l. 3; I-25, l. 3; Z-9, l. 3; O.274, l. 4)
- (3) *re-eš* for SAG (Y-39, l. 13)
- (4) šu-*pá-le-e* for KI.TA (Y-39, l. 14)

- (5) *e-pu-šu* for *DÙ-uš* (O.274, l. 18)
4. Different Logographic Orthographies for the Same Word
- a) DUMU instead of A for *māru* (B-3, l. 1; B-4, l. 1 (2x); B-5, l. 1 (2x); B-6, l. 1; B-7, l. 1 (2x); B-8, l. 1 (2x); B-9, l. 1 (2x); B-11, l. 1 (2x); B-17, l. 1; B-18, l. 1 (2x); Y-11, l. 2 (2x); 1962.14, l. 3; Emory, l. 2)
- b) LUGAL instead of MAN for *šarru* (O.274, l. 17)
5. Different Syllabic Orthographies of the Same Word: As in the case of logographic vs. syllabic orthographies, it is usually impossible to be sure why different syllabic orthographies occurred. Considerations of complexity, space, or speed may have been significant in the choices scribes made here (e.g., *ina* is simpler and faster to write than *i-na* and takes up less space, and the same goes for *ana* instead of *a-na*). Specificity may have been an operative principle for some scribes (e.g., plene spellings are more phonologically precise than defective spellings). These spellings may reflect the whim of the scribe. While in some cases, the fact that certain manuscripts share these variants reflects their having been copied from a common exemplar, this is often not necessarily the case. This is especially true in instances in which the variants are both well-known to scribes and easily written (e.g., *ana* vs. *a-na* for the preposition *ana*).
- a) Orthographies of the Prepositions *ina* and *ana*
- (1) *ana* vs. *a-na*
- (a) *ana* for *a-na* (G-2, l. 19; G-4, l. 18; G-15, l. 5; H-1, l. 23; H-6, l. 26; I-3; I-4; I-13, l. 18; I-30, l. 6; L-5, l. 11; L-18, l. 8; P-4, l. 17; Z-9, l. 6; AO 19856, l. 7; Y-10, ll. 7, 14; Y-11, ll. 8, 25; Y-39, l. 25; Y-45, l. 26 [2x]; Y-55, l. 10; Y-60, l. 24; LBAF, l. 6; Lyon 531, l. 5)
- (b) *a-na* for *ana* (I-3; I-7, l. 15; I-25, l. 14; I-30, l. 15; N-6, l. 14; N-8, l. 17; N-12, l. 16; N-17, l. 7; S-1, l. 8; S-2, l. 7; S-6, l. 7; S-13, l. 8; S-20, l. 7; S-c-4, l. 7; T-8, l. 7; Y-10, l. 10 [2x]; Y-11, l. 12; Y-39, l. 15; Y-45, ll. 12 [2x], 15, 23; Y-47, ll. 11, 15; Y-55, ll. 18, 25; Y-60, ll. 9, 10, 12, 20; Lyon 531, l. 15)
- (2) *i-na* for *ina* (H-14, l. 8 [2x]; D-5, l. 2; M-niche, l. 26; Z-9, ll. 2 [2x], 4, 7; Aleppo 2, l. 17; Ash L. 109.1, l. 12; O.274, l. 21; O.277, l. 25; HMA, l. 19; LBAF, l. 20)
- b) Plene vs. Defective Orthographies
- (1) *tab-ra-a-te* for *tab-ra-te*, Line 3: (B-23, l. 2; B-24, l. 3; B-26, l. 4; B-32, l. 4; E-c-2 i 4; C-3, l. 3; C-6, l. 3; C-8, l. 3; C-10, l. 3; C-11, l. 3; C-13, l. 3; C-b-2, l. 2; D-7, l. 3; D-8, l. 2; E-3, l. 7; F-2, l. 2; F-4, l. 3; G-2, l. 2; G-3, l. 3; G-4, l. 3; G-6, l. 3; G-14, l. 2; G-30, l. 2; G-31, l. 3; G-a, l. 7; H-4, l. 3; H-27, l. 3; H-30, l. 2; H-d-2, l. 3; I-12, l. 2; I-13, l. 2;

- I-25, l. 3; I-30, l. 3; L-1-2, l. 3; L-6, l. 3; L-8, l. 2; L-11, l. 13; M-niche, l. 3; N-19, l. 2; S-26, l. 5; S-d-1, l. 2; T-6, l. 2; WFL-5, l. 4; Y-10, l. 3; Y-11, l. 4; Y-39, l. 4; Y-45, l. 4; Y-46, l. 4; Y-55, l. 5; Y-60, l. 3; Z-2, l. 5; Z-3, l. 3; Z-10, l. 2; Z-a-1, l. 4; E-c-2 i 7; Aleppo 2, l. 3; AO 19856, l. 3; O.277, l. 3; LA 71.73.1b, l. 3; Vatican 15026, l. 3)
- (2) *da-ra-te* for *da-ra-a-te*, Line 19 (F-3, l. 16; G-2, l. 19; G-4, l. 18; G-7, l. 18; G-8, l. 18; G-9, l. 20; G-10, l. 17; G-11, l. 19; G-12, l. 18; G-13, l. 18; G-16, l. 16; G-20, l. 18; G-29, l. 19; G-d-1, l. 18; H-1, l. 23; H-2, l. 23; H-9, l. 22; H-27, l. 24; H-34, l. 26; H-b-2, l. 22; I-17, l. 11; I-18, l. 12; L-1-2, l. 22; L-7, l. 24; L-8, l. 22; L-17, l. 22; L-20, l. 23; L-34, l. 23; L-35, l. 23; L-36, l. 24; M-niche, l. 28; N-6, l. 18; N-8, l. 19; N-12, l. 18; N-16, l. 17; P-3, l. 18; P-4, l. 18; S-6, l. 16; S-7, l. 16; S-21, l. 16; S-c-4, l. 17; Aleppo 2, l. 18; O.277, l. 26)
- (3) *bi-ra-te* for *bi-ra-a-te*, Line 10 (B-1, l. 11; B-5, l. 8; B-16, l. 13; B-30, l. 9; C-3, l. 14; D-2, l. 9; F-9, l. 10; F-16, l. 9; G-4, l. 10; G-18, l. 13; G-d-1, l. 10; G-e-1, l. 10; G-e-2, l. 9; H-5, l. 14; H-23, l. 18; H-27, l. 14; H-29, l. 13; H-34, l. 15; H-35, l. 16; H-b-1, l. 14; I-17, l. 3; L-7, l. 12; L-8, l. 12; L-11, l. 11; L-17, l. 12; N-13, l. 9; P-2, l. 13; P-4, l. 10; S-22, l. 9; S-a-1, l. 9; S-a-2, l. 10; S-b-1, l. 9; S-b-2, l. 9; T-7, l. 8; WFL-1, l. 11; WFL-3, l. 15; Z-3, l. 14; Z-9, l. 11; Z-a-1, l. 17; 2010,6022.19, l. 1; Zurich 1913, l. 10)
- (4) *ta-na-da-te* for *ta-na-da-a-te*, Line 13 (F-1, l. 13; F-3, l. 12; F-4, l. 12; F-14c, l. 11; G-3, l. 14; G-4, l. 13; G-6, l. 14; G-8, l. 13; G-14, l. 11; G-15, l. 11; G-29, l. 14; G-30, l. 12; G-c-2, l. 19; G-d-2, l. 11; H-31, l. 18; H-33, l. 16; L-1-2, l. 15; L-8, l. 16; L-18, l. 16; L-33, l. 16; M-niche, l. 19; N-19, l. 13; S-11, l. 11; S-12, l. 17; S-17, l. 12; S-d-1, l. 11; T-2, l. 12; O.277, l. 19)
- (5) *la* vs. *la-a*
- (a) *la* for *la-a*, Line 2 (Aleppo 2, l. 3; O.274, l. 3)
- (b) *la-a* for *la*, Line 6 (Z-9, l. 6; Aleppo 2, ll. 6, 12; O.274, l. 7; Y-39, l. 5)
- (6) *lu-ú* vs. *lu*
- (a) *lu* for *lu-ú* (Y-45, l. 9; Z-9, l. 6; B-b, l. 16; BM 139983, l. 17)
- (b) *lu-ú* for *lu* (G-29, l. 7)
- (7) *na-bu* for *na-bu-ú*, Line 6 (I-4; I-30, l. 5; S-a, l. 21; LA 71.73.1b, l. 6)
- (8) *hur-šá-a-ni* for *hur-šá-ni* (Y-39, l. 17)

- (9) *li-tí* for *li-i-tí* (Y-39, l. 8).
- c) Writings Indicating Aleph
- (1) *da-i-iš* for *da-a-iš*, Line 4 (B-1, l. 4; B-30, l. 3)
- (2) *da-iš* for *da-a-iš*, Line 4: It is possible that this is a simple omission (G-8, l. 3; G-14, l. 3).
- (3) *na-a²-du* for *na-a-du* (Aleppo 2, l. 12)
- d) Sandhi
- (1) *la-di-ru* for *la a-di-ru*, Line 13 (B-5, l. 10; D-7, l. 12; N-6, l. 11; N-8, l. 14; N-12, l. 13; Y-11, l. 18; O.274, l. 16)
- e) CV-VC vs. CVC Orthographies
- (1) CV-VC for CVC Orthographies
- (a) *e-ber-ta-an* for *e-ber-tan* (G-27, l. 17; I-3; I-4; I-7, l. 9; I-12, ll. 7, 9; I-13, ll. 7, 9; I-25, ll. 7, 8; I-30, ll. 7, 9; M-niche, ll. 11, 13; N-17, l. 6; S-1, l. 7; S-2, l. 7; S-6, l. 7; S-13, l. 8; S-20, l. 6; S-c-4, l. 7; T-8, l. 7; Aleppo 1, ll. 8, 10; Aleppo 2, ll. 8, 10; AO 19856, ll. 9, 10; O.274, ll. 9, 11; O.277, ll. 10, 13; LA 71.73.1b, l. 10; LBAF, ll. 7, 9; Lyon 531, l. 7)
- (2) CVC for CV-VC Orthographies
- (a) *ú-na-kir₇* for *ú-na-ki-ir*, Line 17 (G-4, l. 16; G-7, l. 17; G-9, l. 18; G-10, l. 15; G-11, l. 17; G-12, l. 17; G-13, l. 16; G-16, l. 14; G-d-1, l. 16; H-27, l. 22; I-3; I-4; I-7, l. 17; I-12, l. 17; I-13, l. 16; I-25, l. 16; I-30, l. 16; L-1-2, l. 20; L-8, l. 21; L-18, l. 20; L-35, l. 22; L-36, l. 22; M-niche, l. 25; N-16, l. 15; P-3, l. 16; AO 19856, l. 17; Ash L. 109.1, l. 12; O.274, l. 21; O.277, l. 24; Lyon 531, l. 17)
- f) Variants Involving Morphographic Spellings
- (1) *bi-la-su-nu* for *bi-lat-su-nu* (Y-39, l. 8)
- g) Variants Involving Anaptyctic Vowels
- (1) *ú-na-ki-ri* for *ú-na-ki-ir*, Line 17 (Y-11, l. 23; Y-39, l. 24; Y-45, l. 24; Y-55, l. 26)
- (2) *ú-te-re* for *ú-ter* (Emory, l. 18)
- h) Other
- (1) *la-bi-ru* for *la-be-ru*, Line 17: In this case, the vowel before /r/ was represented differently, as is often the case with this term⁸⁴⁰ (Y-10, l. 22; Y-11, l. 23; Y-39, l. 24; Y-60, l. 21).
- (2) *ú-šak-ni-šá* for *ú-šék-ni-šá*: Cf. GAG §89b for this change of /a/ to /e/ in this syllable in the Š Preterite in Standard Babylonian (Y-39, l. 13).

⁸⁴⁰Cf. GAG §9h.

6. Orthographies of Names: The orthographies of names are listed separately here, though they could be placed under various rubrics in this outline.
- a) Orthographies of KUR.NI-RIB: The orthographies of this term are difficult to explain; cf. the treatment of this issue in the commentary to this variant in Appendix 2.
- (1) Variants of KUR.NI-RIB in Line 7
- (a) NI-RIB (B-1, l. 8; B-30, l. 6; C-3, l. 10; C-4, l. 9; S-a, l. 29)
 - (b) KUR.NI-IR-BE (G-27, l. 16; I-12, l. 7; I-13, l. 7; N-17, l. 6; S-2, l. 7; S-13, l. 7; S-20, l. 6; S-c-4, l. 7; T-8, l. 7; Z-6, l. 15)
 - (c) KUR.NI-IR-BI (I-25, l. 7; O.274, l. 9; Y-39, l. 11)
 - (d) KUR.NI-RI{-BE/BI} (N-16, l. 6)
 - (e) KUR.NI-RIB (remainder)
- (2) Variants of KUR.NI-RIB *šá bi-ta-ni* in Line 9, First Instance (Variant)
- (a) KUR.NI-RI-BE (O.274, l. 11).
 - (b) KUR.NI-RIB (I-3; I-4; I-7, l. 9; I-12, l. 9; I-13, l. 8; I-25, l. 8; I-30, l. 8; M-niche, l. 12; AO 19856, l. 10; Ash L. 109.1, l. 2; O.277, l. 12; LBAF, l. 8; Lyon 531, l. 8; 2.A(a).SVII, l. 1; SF 3972, l. 2).
- (3) Variants of KUR.NI-RIB *šá^{kur} Kìr-ru-ri* in Line 9, Second Instance
- (a) NI-RIB (B-1, l. 10; B-30, l. 8; C-3, l. 12; C-4, l. 11; H-3, l. 11; Y-39, l. 13).
 - (b) KUR.NI-RI-BE (G-2, l. 10; G-8, l. 9; H-1, l. 11; H-6, l. 18; H-14, l. 11; H-23, l. 16; L-10, l. 12; N-12, l. 9; S-4, l. 9; S-8, l. 8; O.274, l. 11)
 - (c) KUR.NI-RIB (remainder).
- (4) Variants of KUR.NI-RIB *šá^{kur} Ba-bi-te* in Line 11
- (a) NI-RIB (B-1, l. 12; B-30, l. 9; C-3, l. 14; C-4, l. 13; M-niche, l. 15; O.277, l. 15).
 - (b) KUR.NI-RI-BE (E-c-2 ii 6; D-8, l. 9; F-4, l. 10; I-12, l. 10; I-13, l. 10; Y-11, l. 15; Y-46, l. 15; Aleppo 1, l. 12)
 - (c) KUR.NI-RI-BI (I-7, l. 11; I-25, l. 10; I-30, l. 10; Y-10, l. 14; Y-39, l. 15; Y-45, l. 16; Y-55, l. 18; Lyon 531, l. 10)
 - (d) KUR.NI-RIB (remainder).
- b) ^{uru}DU₆-*šá-Ab-ta-ni* for ^{uru}DU₆-*šá-Ab-ta-a-ni*, Line 10: This is a variation between plene and defective spellings, and could have been

produced spontaneously by a copyist (B-5, l. 8; E-c-2 i 39; D-8, l. 8; F-1, l. 10; F-3, l. 10; F-4, l. 10; G-3, l. 11; G-4, l. 10; G-6, l. 11; G-14, l. 8; G-15, l. 8; G-29, l. 11; G-30, l. 9; G-c-2, l. 14; G-c-4, l. 20; H-4, l. 12; H-5, l. 13; H-27, l. 13; H-31, l. 15; H-32, l. 14; H-d-2, l. 13; I-3; I-4; I-7, l. 10; I-12, l. 10; I-13, l. 10; I-25, l. 9; I-30, l. 9; L-1-2, l. 11; L-8, l. 11; L-11, l. 11; L-18, l. 13; L-33, l. 12; N-19, l. 9; S-11, l. 8; S-12, l. 13; S-17, l. 10; S-d-1, l. 9; T-2, l. 9; WFL-5, l. 16; Y-11, l. 14; Y-46, l. 15; Y-55, l. 17; Z-3, l. 14; Z-a-1, l. 17; Aleppo 1, l. 11; AO 19856, l. 11; O.274, l. 12; LA 71.73.1b, l. 11).

- c) ^{uru}DU₆-šá-Za-ab-da-a-ni for ^{uru}DU₆-šá-Za-ab-da-ni, Line 10: This is a variation between plene and defective spellings, and could have been produced spontaneously by a copyist. However, a change of defective spelling to plene spelling would require more intentionality, since the scribe would have recognized the need for a lengthened vowel and indicated it (B-23, l. 8; B-24, l. 11; B-26, l. 14; B-32, l. 15; E-c-2 i 41; C-11, l. 13; C-13, l. 12; C-b-2, l. 10; D-2, l. 9; D-7, l. 10; D-8, ll. 8-9; E-5, l. 12; F-4, l. 10; F-6, l. 9; F-9, l. 9; G-2, l. 11; G-8, l. 10; G-e-1, l. 9; G-e-2, l. 9; H-1, l. 12; H-6, l. 20; H-12, l. 14; H-14, l. 12; H-23, l. 18; I-1, l. 10; L-10, l. 13; N-8, l. 10; N-12, l. 10; N-13, l. 9; P-4, l. 9; S-3, l. 9; S-4, l. 10; S-8, l. 9; S-a-1, l. 9; S-a-2, l. 10; S-b-2, l. 8; T-7, l. 8; WFL-3, l. 15; WFL-5, l. 16; Y-10, l. 12; Y-39, l. 14; Y-45, l. 15; Z-8, l. 9; Z-10, l. 9; Z-b-2, l. 10; Zurich 1913, l. 10).
- d) ^{uru}Ba-bi-te for ^{kur}Ba-bi-te, Line 11: Both of these determinatives occur with approximately equal regularity in other Neo-Assyrian royal inscriptions.⁸⁴¹ These manuscripts share other variants (I-3; I-4; I-7, l. 11; I-12, l. 11; I-13, l. 10; I-25, l. 10; I-30, l. 10; Y-10, l. 13; Y-11, l. 15; Y-39, l. 15; Y-46, l. 15; M-niche, l. 15; Aleppo 1, l. 12; AO 19856, l. 12; O.274, l. 13; O.277, l. 15; HMA, l. 12; LBAF, l. 11; Lyon 531, l. 10).
- e) ^{kur}Gíl-za-a-ni for ^{kur}Gíl-za-ni, Line 9: This is simply a matter of plene and defective spelling, and could have been produced spontaneously by a copyist. However, a change of defective spelling to plene spelling would require more intentionality, since the scribe would have recognized the need for a lengthened vowel and indicated it (G-7, l. 10; G-16, l. 8; G-31, l. 9; H-9, l. 9; H-30, l. 10; I-18, l. 3; L-35, l. 13; N-17, l. 8; S-1, l. 9; S-2, l. 8; S-13, l. 9; S-20, l. 7; S-c-4, l. 8; T-8, l. 8; Y-10, l. 12; Y-39, l. 13; Y-45, l. 14; Y-60, l. 11).
- f) ^{id}Pu-rat-te for ^{id}A.RAD, Line 16: This is simply a syllabic vs. logographic variant; these manuscripts also share other variants (B-23,

⁸⁴¹Parpola 1970, 64.

- l. 14; B-30, l. 13; I-3; I-4; I-7, l. 16; I-12, l. 16; I-13, l. 15; I-25, l. 15; I-30, l. 15; M-niche, l. 23; AO 19856, l. 16; Ash L. 109.1, l. 11; O.274, l. 20; O.277, l. 23; Lyon 531, l. 16).
- g) ^P*Li-bur-na* for ^P*Lu-bar-na*, Line 17: Both of these are appropriate spellings of this name;⁸⁴² the manuscripts that have this variant have other shared variants (B-5, l. 13; I-3; I-4; I-7, l. 17; I-12, l. 17; I-13, l. 16; I-25, l. 15; I-30, l. 16; M-niche, l. 24; Aleppo 2, l. 16; AO 19856, l. 17; O.274, l. 20; O.277, l. 24; HMA, l. 18; LA 71.73.1b, l. 18; B-28 has ^P*Lu-bur-na*).
- h) ^{kur}*Hat-ti* for ^{kur}*Hat-te*, Line 16 (B-5, l. 13; B-28, l. 14; I-3; I-4; I-12, l. 17; I-13, l. 16; I-25, l. 15; I-30, l. 16; M-niche, l. 24; Aleppo 2, l. 16; AO 19856, l. 17; O.274, l. 20; O.277, l. 23; LBAF, l. 18; LA 71.73.1b, l. 18)
- i) GISKIM for TUKUL in Tukultī-Ninurta, Line 1: Both of these are correct orthographies for the *Tukultī* element in this royal name. This variant is shared among manuscripts which otherwise share numerous variants, suggesting that this variant was transferred from one or more common exemplars (B-4, l. 1; B-5, l. 1; B-6, l. 1; B-7, l. 1; B-8, l. 1; B-9, l. 1; B-11, l. 1; B-15, l. 1; B-17, l. 1; B-18, l. 1; B-19, l. 1; B-26, l. 2; C-6, l. 2; C-10, l. 2; C-b-2, l. 1; Y-11, l. 2; Emory, l. 2).
- j) Orthographies of the Divine Name Ninurta in Tukultī-Ninurta, Line 1
- (1) ^dNIN.UR for MAŠ: Cf. the notes on ^dNIN.UR above (B-5, l. 1; B-8, l. 1; B-15, l. 1; B-18, l. 1; B-26, l. 2; C-6, l. 2; C-10, l. 2; C-b-2, l. 1; Y-11, l. 2; Emory, l. 2).
- (2) ^dMAŠ for MAŠ: Both of these are correct orthographies of the name of the god Ninurta. This variant is shared among manuscripts which otherwise share numerous variants, suggesting that this variant was transferred from one or more common exemplars (B-4, l. 1; B-7, l. 1; B-9, l. 1; B-11, l. 1; B-19, l. 1).
- k) Orthographies of the Name Tukultī-Ninurta, Line 1: The variants for the components of this king's name have been given above. It is, however, worthwhile to list the combinations of these variants as well. Aside from ^dNIN.UR, all of these variants are viable ways of writing the components of Tukultī-Ninurta's name, and we must account for this diversity, which is not mechanical. One way of explaining it is as the result of copying from dictation, so that different scribes produced different, equally acceptable, ways of writing the name. Moreover, it should be pointed out that this diversity occurs in the Standard Inscription mainly in manuscripts from

⁸⁴²Or title; cf. PNAE 2/II s.v. Lubarna.

Rooms B and C, and that elsewhere TUKUL-MAŠ was by far the majority spelling.

- (1) GISKIM-^dNIN.UR (B-5, l. 1; B-8, l. 1; B-15, l. 1; B-18, l. 1; B-26, l. 2; C-6, l. 2; C-10, l. 2; C-b-2, l. 1; Y-11, l. 2; Emory, l. 2)
 - (2) GISKIM-^dMAŠ (B-4, l. 1; B-7, l. 1; B-9, l. 1; B-11, l. 1; B-19, l. 1)
- l) Orthographies of the Divine Name Ninurta Outside of a Personal Name, Line 1
- (1) ^dNIN.UR for ^dMAŠ: I take ^dNIN.UR to be an error for ^dNIN.URTA(IB). There are at least two ways that this variant could have been introduced: visually (UR is very similar to IB) or aurally (if someone dictating did not enunciate /urta/ in Ninurta, it could have been heard as /ur/). A less likely explanation is that this spelling was considered correct by an idiosyncratic group of scribes. This variant occurs in manuscripts which share variant profiles, suggesting that this variant was transferred from one or more common exemplars (B-5, l. 1; B-17, l. 1; B-20, l. 1; Z-9, l. 1; M-niche, l. 1; O.274, l. 1; O.277, l. 1).
 - (2) ^dNIN.URTA for ^dMAŠ: Both of these are correct orthographies of the name of the god Ninurta. This variant occurs in manuscripts which share variant profiles, suggesting that this variant was transferred from one or more common exemplars (I-12, l. 1; I-13, l. 1; I-24, l. 1; I-25, l. 1).
- m) ^{id}IDIGNA instead of ^{id}HAL.ĤAL for *Idiqlat*, Line 8: These are both correct orthographies of *Idiqlat*. The majority spelling is simpler and faster to write. The manuscripts containing this variant have other shared variants (B-5, l. 6; Y-11, l. 11; Y-46, l. 11; Y-55, l. 14; M-niche, l. 11; Aleppo 2, l. 8; O.274, l. 10; O.277, l. 11; 1962.14, l. 14).
- n) ^{uru}DU₆-šá-^pZa-ab-da-ni for ^{uru}DU₆-šá-Za-ab-da-ni, Line 10: Both of these orthographies are correct, since the *Abtāni* element of this geographical name occasionally occurs with the male personal name determinative.⁸⁴³ The fact that this variant is shared by manuscripts which share other variants may indicate that it was transferred to these manuscripts from one or more common exemplars (B-28, l. 9; O.274, l. 12; Y-10, l. 12; Y-11, l. 14; Y-39, l. 14; Y-55, l. 17).
- o) ^{uru}DU₆-Ba-ri for ^{uru}DU₆-Ba-a-ri, Line 10: This is a variation between plene and defective spellings, and could have been produced

⁸⁴³Parpola 1970, 355.

p) ^dİŠKUR instead of 10 for Adad in Adad-nārārī, Line 2: Both of these are legitimate spellings of this element of the king's name. This variant is shared among manuscripts which otherwise share numerous variants, suggesting that this variant was transferred from one or more common exemplars (B-4, l. 1; B-7, l. 1; B-11, l. 1; Y-11, l. 2; Y-55, l. 3)



q) ^{uru}Kal-*hi* for ^{uru}Kal-*hu*, Line 14: Kal^{uru} should be in the nominative case here, if it is to be declined at all; hence, this variant produces a grammatical error. These two manuscripts share other variants (I-12, l. 15; I-13, l. 14).

r) ^{kur}Za-mu-a-a for ^{kur}Za-mu-a, Line 16: This is an unusual spelling of this geographical name,⁸⁴⁴ and suggests a gentilic, though this would be incorrect in context. It is possible that this is a simple dittography (B-23, l. 14; B-30, l. 14).

s) ^{uru}DU₆-šá-^PAb-ta-a-ni for ^{uru}DU₆-šá-Ab-ta-a-ni, Line 10: Both of these orthographies are correct, since the *Abtāni* element of this geographical name occasionally occurs with the male personal name determinative⁸⁴⁵ (Y-39, l. 14).

a) ^{giš}*mes-AM-AN-ni* for ^{giš}*mes-kan-ni* (I-30, l. 18)

1. Grammatical Substitutions Involving Case

- a) *dan-nu* for *dan-ni*, Line 1: This adjective should be in the genitive case, as it is in most manuscripts, since it modifies a noun in the genitive case; presumably it was corrected in the majority of manuscripts. It should be noted that this variant should be analyzed alongside the variant GAL for GAL-*e* in line 1 of the Standard Inscription (B-5, l. 1; B-17, l. 1; I-4; I-13, l. 1; I-24, l. 1; I-25, l. 1; I-26, l. 1; I-30, l. 1; Y-10, l. 2; Y-39, l. 2; Y-45, l. 2; Y-47, l. 2; Y-60, l. 2; M-niche, l. 2; Aleppo 2, l. 1; AO 19856, l. 2; O.274, l. 2; O.277, l. 2; HMA, l. 1; LA 71.73.1b, l. 2; LBAF, l. 2).
- b) ^{gis}EREN-*na* for ^{gis}*e-re-ni*, Line 18: This variant involves not only a logographic orthography in place of a syllabic orthography ( to ) , but also, apparently, a change of case, from genitive to accusative. The noun should be in the genitive here, since cedar as the material out of which something is made is

⁸⁴⁵Parpola 1970, 355.

indicated as NOUN (*ša*) *erēni*.⁸⁴⁶ While É.GAL should be in the accusative case here, *erēnu* is a noun, not an adjective, so it should not take the accusative case. This grammatical error is absent, along with the syllabic orthography, in the majority of manuscripts (Aleppo 2, l. 17; AO 19856, l. 17; O.274, l. 22; O.277, l. 25; LBAF, l. 21; M-niche, l. 26; NCMI 4, l. 3).

- c) *i-na mal-ku*.MEŠ for *ina mal-ki*.MEŠ: This variant results in a grammatically incorrect form; it is possible that this variant was caused by sign similarity between KU and KI (Z-9, l. 2).
- d) *mu-pa-ri-ru ki-iš-ru mul-tar-ḫi* for *mu-pa-ri-ru ki-iš-ri mul-tar-ḫi*: This only occurs in one manuscript, and it involves the substitution of a grammatically incorrect case ending for a correct one. I would suggest that this was an unintentional error of the scribe, in which the case ending of the *nomen regens* was transferred to what should have been a *nomen rectum* (C-8, l. 5).
- e) *ur-šá-ni* for *ur-šá-nu*: This is a grammatically incorrect form, since it is in apposition with other nouns in the nominative case (I-30, l. 12).

2. Grammatical Substitutions Involving Gender

- a) *gim-ri-šú* for *gim-ri-šá*, Line 16 (I-3; I-4; I-12, l. 16; I-13, l. 16; I-25, l. 15; I-30, l. 16; M-niche, l. 24; Aleppo 2, l. 16; AO 19856, l. 16; Ash L. 109.1, l. 11; O.274, l. 20; O.277, l. 23; LA 71.73.1b, l. 18; LBAF, l. 18).

3. Grammatical Substitutions Involving Number

- a) *ú-pu-uš* for *ú-pu-šú*, Line 12: The subject of this verb is ^{lú}GAR-*nu-te-ia* from the previous clause. *uppušū* (D, Durative, 3mp, w/Assyrian vowel harmony) is the expected form here; *ú-pu-uš* is nominally a D, Stative, 3ms, and is presumably an error. This error is shared among manuscripts which share numerous variants (I-12, l. 11; I-13, l. 11; I-25, l. 11).

4. Grammatical Substitutions Involving Subordination

- a) *e-pu-šu* for DÛ-*uš*: This variant is a grammatical correction, since DÛ should be marked as subordinate; presumably some scribe was attempting to correct this (O.274, l. 18).

5. Grammatical Substitutions Involving Assyrianisms

- a) GAL-*ti* for GAL-*te*, Line 8: Here, the majority text is an Assyrianism, while these manuscripts substitute a Babylonian form. These manuscripts share numerous variants (I-12, l. 8; I-13, l. 8; I-25, l. 7; I-30, l. 8; M-niche, l. 11; AO 19856, l. 9; Ash L. 109.1, l. 2; O.274, l. 10; O.277, l. 11; HMA, l. 9; LBAF, l. 7; Lyon 531, l. 7).

⁸⁴⁶Cf. the examples cited in CAD E s.v. *erēnu* A mng. b-1'.

- b) *re-šu-ti* for *re-šu-te*: Here, the majority text is an Assyrianism, while this manuscript substitutes a Babylonian form. This manuscript also has several Babylonian sign forms, and one suspects that this copyist was systematically writing his copy with Babylonian forms, both paleographically and grammatically (Y-39, l. 10).
- c) *e-pu-šu* for DÜ-uš: The variant is an Assyrian form, since it is 3ms (O.274, l. 18).
- D. Lexical Substitutions: A lexical substitution is the replacement of a word which is present in the majority of manuscripts, with another word.
1. ^{kur}É-A-di-ni šá ^{kur}Hat-ti for ^{kur}É-A-di-ni u ^{kur}Hat-te, Line 16: For a detailed discussion of this variant, see Chapter Six (§6.2.1.2) (I-3; I-4; I-12, ll. 16-17; I-13, l. 16; I-25, l. 15; I-30, l. 16; M-niche, l. 24; Aleppo 2, l. 16; AO 19856, ll. 16-17; O.274, l. 20; O.277, l. 23; LA 71.73.1b, l. 18; LBAF, l. 18).
 2. ^dBAD u Aš-šur for ^dBAD u ^dMAŠ: The signs ^dMAŠ may have been mistaken for Aš-šur on an effaced tablet or in low lighting conditions. Note in this connection that the divine determinative is not written for Aš-šur. Also, it should be kept in mind that there are several variants for this divine name among the other manuscripts; see especially I-7, which shares numerous other variants with I-30, omits this divine name entirely (I-30, l. 1).
 3. *ele-nu* for *el-la-an*: This variant produces no change in meaning; a preposition (*ellān*) has been replaced by an adverb (*elēnu*), but both mean “upstream”⁸⁴⁷ (Y-39, l. 14).
- E. Substitutions of Content: A substitution of content is the replacement of more than one word which are present in the majority of manuscripts, with other words.
1. TA ^{uru}DU₆-šá-Za-ab-da-ni u ^{uru}DU₆-šá-Ab-ta-ni for TA ^{uru}DU₆-šá-Ab-ta-a-ni a-di ^{uru}DU₆-šá-Za-ab-da-ni, Line 10: For a detailed discussion of this variant, see Chapter Six (§6.2.2.) (B-5, l. 8; B-28, l. 9; I-3; I-4; I-7, l. 10; I-12, l. 10; I-13, ll. 9-10; I-25, l. 9; I-30, l. 9; Y-10, l. 12; Y-11, l. 14;⁸⁴⁸ Y-39, l. 14; Y-46, l. 15; Y-55, l. 17; M-niche, l. 14; Aleppo 1, l. 11; AO 19856, l. 11; O.274, l. 12; O.277, l. 14; 1962.14, ll. 17-8; LA 71.73.1b, l. 11; HMA, l. 11; LBAF, ll. 9-10; Lyon 531, ll. 9-10).
 2. EN KUR.NI-RIB šá bi-ta-ni for a-di ^{kur}Ú-ra-ar-tí, Line 9: See Chapter Six (§6.2.1.1.) for an extended discussion of this variant.
 - a) EN KUR.NI-RI-BE šá bi-ta-ni (O.274, l. 11)
 - b) [. . . KUR.NI-RI]B šá bi-ta-a-[ni . . .] (SF 3972, l. 2)

⁸⁴⁷CAD E s.v. *elēn* and s.v. *elēnu*.

⁸⁴⁸This manuscript reads a-di ^{uru}DU₆-šá-^pZa-ab-d[a-ni . . .] ^{uru}DU₆-šá-Ab-ta-ni, with a-di instead of TA.

c) EN KUR.NI-RIB *šá bi-ta-ni* (I-3; I-4; I-7, l. 9; I-12, l. 9; I-13, l. 8; I-25, l. 8; I-30, l. 8; M-niche, l. 12; AO 19856, l. 10; Ash L. 109.1, l. 2; O.277, l. 12; LBAF, l. 8; Lyon 531, l. 8)

d) [. . . E]N KUR.NI-R[IB . . .] (2.A(a).SVII, l. 1)

3. ^dMAŠ *u* ^dNIN.UR for ^dBAD *u* ^dMAŠ: These are, of course, two attempts at writing Ninurta: ^dMAŠ is a correct orthography of the divine name, and ^dNIN.UR is probably a scribal error for ^dNIN.URTA. The repetition of the divine name in two orthographies must also be viewed as a scribal error. It is possible that ^dBAD was misread, perhaps on a damaged exemplar or in low lighting conditions, as ^dMAŠ. However, it is difficult to know why the copyist would have repeated Ninurta in another form, unless that form was in his exemplar (Z-9, l. 1).

F. Other Substitutions

1. The following segments, one above the other on relief L-34, preserve the following variants:

gim{-ri-šú-nu} \ ^{lú}SIPA \ MAN EN.[M]EŠ \ [. . .] (L-34, l. 14)

gim-ri-šú-nu MAN EN.MEŠ-*e* (majority text)

ta-na-da-a-te \ {^{lú}SIPA} \ *ša-lu-l[u]* (L-34, l. 15)

ta-na-da-a-te ^{lú}SIPA *ša-lu-lu* (majority text)

There is space where the omitted signs *gim{-ri-šú-nu}* should have been in L-34, l. 14, suggesting the possibility that the copyist's exemplar or copy was damaged. Note, however, that some of the space was taken up by relief contour. The added term, ^{lú}SIPA, in a short stretch of negative space between the raised relief in L-34, l. 14, was written there when the line below it (L-34, l. 15) was copied, since ^{lú}SIPA belongs in l. 15, at this point on the relief. Presumably the copyist lost track of his line as he copied l. 15, when he skipped over some relief to the next negative space; the space above his line must have been empty, and he wrote ^{lú}SIPA there, in l. 14, one line too high.

IV. Manuscripts That Differ Markedly from the Others

- A. H-6: Lines 24-6 in this manuscripts represent a drastically abbreviated version of the normal form of lines 12-21 of the Standard Inscription. The abbreviation was done in such a way as to maintain the basic plot of this part of the Standard Inscription, using almost solely text from the Standard Inscription itself, but nonetheless abbreviating it drastically, probably in an attempt to fit the inscription onto the allotted amount of rulings on the orthostat.

Appendix 4: Score of the Standard Inscription

Introduction

The sigla used here and in my score correspond to the locations of the manuscripts of the Standard Inscription in the Northwest Palace, or else to the museums or publications where they are accessible today, in cases where we do not know their exact primary contexts. Further information about the manuscripts to which these sigla refer can be found in the catalog in Appendix 5. A capital letter indicates a room in the Northwest Palace, a lower-case letter indicates a doorway, and a number indicates an orthostat or sculpture in the sequence initiated by Layard and continued by twentieth century excavators. These locations are based on the initial notes of Layard, schematized in Plan III in Layard 1849a, and updated and corrected in Meuszyński 1981, Paley & Sobolewski 1987, and Paley & Sobolewski 1992. The best plan on which to see the locations of the orthostats is Paley & Sobolewski 1987, Plan 2, though most of the artifacts can also be located on the original plan of Layard. Most of the Standard Inscription sigla have a capital letter followed by a number, e.g., N-12 indicating the twelfth orthostat in Layard's sequence in Room N in the Northwest Palace, while N-13 would be a neighboring orthostat to N-12. A few sigla are of the form B-b, which are the sigla of thresholds, in this case the threshold in Door b in Room B. Some sigla have three elements, e.g., G-e-2, indicating the second orthostat in Layard's sequence in Doorway e in Room G. In this case, G-e-1 is on the opposite side of the doorway from G-e-2, as indicated on the plans in the publications just mentioned. Finally, it should be noted that one manuscript of the Standard Inscription is on a colossus, E-c-2, indicating Room E, Doorway c, colossus 2.

On the basis of these sigla, it is possible to compare like artifact types as well as artifacts that are in the same room, or adjacent to one another. Note the following:

- a siglum with a capital letter + number is always an orthostat inside a room;
- a siglum with a capital letter + lower-case letter + number is always an orthostat in a doorway, except in the case of E-c-2, which is a colossus;
- a siglum with a capital letter + lower-case letter is always a threshold;

Note that this typology only applies to my score. Sigla of three characters may also refer to colossi which do not bear the Standard Inscription.

A superscripted ! indicates a correction of an incorrect form; {} indicates an omission, and <> indicates dittography. A / indicates a line boundary, // indicates a column boundary, and a \ indicates space on an orthostat that is uninscribed, usually because of the presence in the location of complex reliefs contours. From left to right, each entry in the score provides 1) the siglum of the manuscript, 2) the lines *on the manuscript* represented in the entry, 3) the transliteration of the appropriate text in the manuscripts. The division of text here follows the lineation of Grayson in RIMA 2.0.101.23, which corresponds to the lineation of the Standard Inscription on orthostat I-1.

Score

Line 1

B-1	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e / MAN dan-ni MAN ŠÚ
B-3	1	ʽÉ.GAL ^P Aš-šur-PAP-Aʽ [ŠID] ʽAš-šur ni-šit ^d BAD u ^d MAŠ na- raʽ[-am ^d]ʽA-nim u ^d Da-gan kaʽ[-šu-uš] ʽDINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚʽ [. . .] ^{kur} Aš-šur DUMUʽ [. . .]
B-4	1a	[É.GA]L ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra- am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur DUMU GISKIM- ^d MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
B-5	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d NIN.UR na-ra- am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur DUMU GISKIM- ^d NIN.UR MAN GA[L . . .] MAN dan-nu MAN ŠÚ
B-6	1a	ʽÉ.GAL ^P Aš-šur-PAP-A Šʽ[ID Aš-šur ni]-šit ^d BAD u ^d ʽ[MAŠ n]a- ra-am ^d A-nim u ^d Da-gan ka-šu-uš ʽDINGIR.MEŠ GAL.MEŠ MAN dan-nuʽ [. . . ^{kur}]ʽAš-šur DU[MU] GISKIM- ^d [. . . G]ʽAL-eʽ[. . .]
B-7	1a	[. . .]ʽ ^P Aš-šur-PAPʽ[-A ŠI]ʽ ^D Aš-šur ni-šit ^d ʽBAD u ^d MAŠ na-ra- am ^d A-nim u ^d Da-gan ^r ka-šu-ušʽ [. . .] ^{kur} Aš- ^r šur DUMU GISKIMʽ- ^d MAŠ MAN GAL-e [. . .] ʽdan-niʽ MAN ŠÚ
B-8	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur DUMU GISKIM- ^d NIN.UR MAN GAL-e MAN dan-ni MAN ŠÚ
B-9	1a	É.GAL ^P Aš-šur-PAP-ʽA ŠIDʽ Aš-šur ni-šit ^d BAD u ^d MAŠ na-ʽra- amʽ[^d A-n]im u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MʽEŠ MANʽ dan-nu MAN ŠÚ MAN ^{kur} Aš-šur DUMU ʽGISKIMʽ- [^d]MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
B-10	1	[. . . ^P]Aš-šur-PAP-A ʽŠID Aš-šurʽ ni-šit ^d BAD u ^d MAŠ ʽna-ra-am ^d A-nim u ^d Da-gan ka-šu-ʽuš DINGIR.MEŠ GAL.MEŠ MANʽ dan-nu MAN ŠÚ MAN ^{kur} Aš-š[ur . . .]-ʽ ^d NINʽ.[. . . GA]ʽL-e MAN

		<i>dan-ni</i> ¹ MAN ŠÚ
B-11	1a	[. . .] ^r <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-r</i> ¹ [<i>a-a</i>] ^r <i>m</i> ^d <i>A-nim</i> <i>u</i> ^d <i>Da-gan</i> <i>k</i> ¹ [<i>a-š</i>] ^r <i>u-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} <i>Aš-šur</i> DUMU GISKIM- ^d MAŠ MAN GA ¹ [L-] ^r <i>e</i> MAN ¹ <i>dan-ni</i> MAN ŠÚ
B-14	1a	É.GAL ^p <i>Aš-šur</i> -[PAP]-A ŠID <i>Aš-š</i> [<i>ur n</i>] <i>i-š</i> [<i>it</i>] ^r ^{d1} BAD ^r <i>u</i> ¹ [. . . DING]IR.MEŠ GAL.MEŠ ^r MAN <i>dan</i> ¹ - <i>nu</i> [. . .]
B-15	1-2a	[. . . DINGIR].MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} <i>Aš-šur</i> ¹ A GISKIM- ^d NIN.UR MAN / [. . .]
B-16	1-2a	[. . . ^p <i>Aš-šur</i> -PAP-] ^r A ¹ ŠID <i>Aš-šur</i> <i>ni-šit</i> ^d BAD <i>u</i> ^d [MAŠ] <i>n</i> [<i>a-r</i>] <i>a-am</i> ^d <i>A-nim</i> <i>u</i> ^d <i>Da-gan</i> <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MA[N . . .] / [. . . GAL]- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
B-17	1a	É.GAL ^p <i>Aš-šur</i> -PAP-A ŠID <i>Aš-šur</i> <i>ni-šit</i> ^d BAD <i>ù</i> ^{dr} NIN.UR ¹ <i>na-ra-am</i> ^d <i>A-nim</i> <i>ù</i> ^{dr} <i>Da-gan</i> ¹ <i>ka-š</i> ^r <i>u-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ ¹ MAN [. . .] ^r DUMU GISKIM- ^d NIN ¹ .[UR(TA) . . .] ^r GAL MAN <i>dan-nu</i> MAN ŠÚ ¹
B-18	1a	^r É.GAL ¹ [^p] ^r <i>Aš-šur</i> -PAP-A ŠID ¹ [<i>Aš</i>]- ^r <i>šur</i> <i>ni-šit</i> ^d BAD ^r <i>u</i> ¹ [. . .] ^r <i>na-ra-am</i> ^d <i>A-nim</i> ¹ [. . . DINGIR.ME] ^r Š GAL.MEŠ MAN <i>dan-nu</i> ¹ [. . .] ^r MAN ^{kur} <i>Aš-šur</i> DUMU GISKIM- ^d NIN.UR MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ ¹
B-19	1a	[. . .] ^r <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d <i>A-nim</i> <i>u</i> ^d <i>Da-gan</i> <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ ¹ [. . .] ^r GISKIM- ^d MAŠ MAN GAL- <i>e</i> ¹ [. . .] ^r ŠÚ ¹
B-20	1	É.GAL ^p <i>Aš-šur</i> - ^r PAP-A ŠID <i>Aš-šur</i> <i>ni-šit</i> ^d BAD <i>ù</i> ^d NIN.UR <i>na-ra-am</i> ^d <i>A-nim</i> ¹ [. . .] ^r . . . ¹
B-23	1a	É.GAL ^p <i>Aš-šur</i> -PAP-A ŠID <i>Aš-šur</i> <i>ni-šit</i> \ ^r ^{d1} [BAD <i>u</i>] ^r ^{d1} \MAŠ <i>na</i> \-[<i>ra-</i>] <i>am</i> ^{dr} A ¹ - <i>nim</i> \ <i>u</i> ^d <i>Da-gan</i> \ <i>ka-šu-u</i> [<i>š</i>] \ DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} <i>Aš-šur</i> A TUKUL-MAŠ MAN GAL- <i>e</i> MAN ^r <i>dan</i> ¹ - <i>ni</i> MAN ŠÚ \
B-24	1-2a	^r É ¹ .GAL ^p <i>Aš-šur</i> -PAP-A ŠID <i>Aš-šur</i> <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d <i>A-nim</i> <i>u</i> ^d <i>Da-gan</i> <i>ka-šu-uš</i> DINGIR.MEŠ GAL.ME[Š . . .] / MAN <i>dan-ni</i> MAN ŠÚ
B-26	1-2a	É.GAL ^p <i>Aš-šur</i> -PAP-A ŠID <i>Aš-šur</i> <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d <i>A-nim</i> <i>u</i> ^d <i>Da-gan</i> <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ / MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} <i>Aš-šur</i> A GISKIM- ^d NIN.UR MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
B-28	1	[. . .] . . . [. . .] / [. . .] . . . [. . .]

B-30	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d [Da-]gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
B-32	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš / DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
C-3	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ / GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
C-4	1-2a	[. . . n]i-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u (^d)Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu' MAN ŠÚ / [. . . M]AN dan-ni MAN ŠÚ
C-6	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit AN ME U NA MAŠ MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur / A GISKIM- ^d NIN.UR MAN GAL-e MAN dan-ni MAN ŠÚ
C-8	1-2a	[. . . na-ra-]am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu / [. . .]
C-11	1-2a	[. . . ŠI]D Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu / [. . . GA]L-e MAN dan-ni MAN ŠÚ
C-13	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD [u] ^d MAŠ na-ra- am ^d A-nim {u} ^d Da-{gan} ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu / MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni' MAN ŠÚ
C-b-2	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A GISKIM- ^d NIN.UR MAN GAL-e MAN dan-ni MAN ŠÚ
D-2	1a	'É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra- am ^d A-nim u ^d Da-gan' [ka]-'šu-uš DINGIR.MEŠ' [GAL]. 'MEŠ MAN dan-nu MAN ŠÚ MAN' [. . . TUKUL]-'MAŠ' [. . .] 'MAN dan'-[ni] 'MAN' ŠÚ
D-5	1-2a	'É'.G[AL . . .] 'GAL'.MEŠ MAN dan-nu MAN 'ŠÚ' / 'MAN

		^{kur} 1[Aš-šur . . .]
D-6	1	[. . . ^d A- ^r nim u ^d 1[Da-gan . . .]
D-7	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu [. . .] ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni / MAN ŠÚ
D-8	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur ^r A TUKUL-MAŠ ¹ [. . .] GAL-e MAN dan-ni MAN ŠÚ
D-9	1-2	[. . . ^P Aš-šur-PAP]-A ŠID Aš-šur ni-šit ^d {BAD} u ^d rMAŠ ¹ na-ra- ^r am ¹ [. . .] / [. . . ka]-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- ^r nu MAN ŠÚ MAN ^{kur} Aš-šur ¹ [. . .]
E-3	1-4a	É.GAL ^P Aš-šur- ^r PAP ¹ -A ŠID Aš-šur ni-šit ^r ^d BAD u ^d MAŠ ¹ / na- ra-am ^d A-nim u ^d Da-gan ka-šu-uš / DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} [Aš]-šur A TUKUL-MAŠ MAN GAL-e / MAN dan-ni MAN ŠÚ
E-5	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID [. . . ni]- ^r šit ^d BAD u ^d MAŠ ¹ [. . . ^d A]- ^r nim u ^d Da-gan ka-šu-uš ¹ [. . .] / GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} ^r Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni ¹ [. . .] ^r ŠÚ ¹
F-1	1-2a	[. . .] ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL[.MEŠ . . .] / ^r A ¹ TUKUL- ^r MAŠ ¹ [. . . GAL-] ^r e ¹ MAN dan-ni [. . .]
F-2	1a	[. . . ^d D]a-gan ka-šu-uš DINGIR.MEŠ GAL ¹ .MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL ¹ -MAŠ MAN GAL-e ¹ MAN dan ¹ -ni MAN ŠÚ
F-3	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
F-4	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ / MAN GAL-e MAN dan-ni MAN ŠÚ
F-6	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR[.ME]Š GAL.MEŠ MAN dan-

		<i>nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
F-8	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d rBAD ¹ u ^d MAŠ <i>na-ra-am</i> ^d A-nim u ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
F-9	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD u ^d MAŠ <i>na-ra-am</i> ^d A-nim u ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ 'GAL'.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> / MAN ŠÚ
F-14c	1a	[. . .] ^r d ¹ BAD u ^d MAŠ <i>na-ra-am</i> ^d A-nim u ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-^rnu</i> ¹ MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
F-16	1	[É.GA]L ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-sit</i> ^d BAD u ^d MAŠ <i>na-ra-am</i> ^d A-nim u ^d Da-gan \ <i>ka-šu-uš</i> DINGIR.[ME]Š GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A [. . .]
F-17	1-2a	[. . .] ^d MAŠ <i>na-ra-am</i> ^d A-nim u ^d Da-gan ^r ka ¹ -š <u>u-uš</u> DINGIR.MES GAL.MEŠ MAN <i>dan-nu</i> [. . .] ^{kur} Aš-šur A 'TUKUL'-MAŠ MAN GA[L-]e MAN <i>dan-ni</i> / [. . .]
G-2	1a	\É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur[<i>n</i>]i-šit \ ^d BAD u ^d MAŠ <i>na-ra-am</i> \ ^d A-nim u ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
G-3	1-2a	[. . . ŠI]'D ¹ Aš-šur <i>ni-šit</i> ^d BAD u ^d MAŠ <i>na-ra-am</i> \ ^d A-nim u ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ / M[AN . . .]
G-4	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-š[it]</i> ^d BAD u ^d MAŠ <i>na-ra-am</i> ^d A-nim ¹ u ^d Da-gan <i>ka-šu-uš</i> \ DINGIR.MEŠ GAL.MEŠ MAN \ <i>dan-nu</i> MAN ŠÚ MAN \ ^{kur} Aš-šur A TUKUL-MAŠ \ / MAN GAL\ <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
G-6	1-2a	\É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur \ <i>ni-šit</i> ^d BAD u ^d MAŠ <i>na-ra-am</i> ^d A-nim u ^d Da-gan <i>ka-šu-uš</i> \ DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-'MAŠ' ¹ MAN GAL- <i>e</i> / \ MAN <i>dan-ni</i> MAN ŠÚ
G-7	1-2a	'É.GAL ^P Aš-šur-PAP-A ¹ \ 'ŠID ¹ [Aš-šur] ^r ni-šit ¹ \ [. . . na] \ <i>ra-am</i> ^d A-nim u ^d Da-gan \ <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-[nu]</i> / MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-M[AŠ] \ [MAN]

		ʽGAL-eʽ \ [. . .]
G-8	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ \ na-ra-am ^d A-ni[m u ^d D]a-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
G-9	1-2a	\É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da ¹ -gan ka-šu-uš DINGIR.MEŠ \ / GAL.MEŠ \ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
G-10	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^{ʽd} BAD u ^d MAŠ ¹ \ na-ra- am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ ^ʽ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš ¹ -šur A TUKUL-MAŠ MAN GAL-e MAN da[n-ni . . .]
G-11	1-2a	\É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur \ ni-šit (^d)BAD \ u ^d MAŠ na- ra-am ^d A-nim \ u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ \ / MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e \ MAN dan-ni MAN ŠÚ
G-12	1-2a	É.GAL ^P Aš-šur-PAP-A \ ŠID Aš-šur ni-šit ^d BAD \ u ^d MAŠ na-ra- am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL[-e] / MAN dan-ni MAN ŠÚ
G-13	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ \ na-ra- ^ʽ am ^d A ¹ -nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni / MAN ŠÚ
G-14	1a	É.GAL ¹ ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD \ u ^d MAŠ na-ra- am ^d A-nim \ u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ \ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
G-15	1a	É.GAL ^P Aš-šur-PAP-A \ ŠID Aš-šur \ ni-šit ^d BAD u ^d MAŠ \ na-ra- am ^d A-nim \ u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
G-16	1a	\É.GAL ^P Aš-šur\ -PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra- am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL[-MAŠ . . .] GAL ¹ -e MAN dan-ni MAN ŠÚ

G-18	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit \ ^d BAD u ^d MAŠ na-ra-am ^{r^d} [A]-nim u ^d Da-gan ka-šu-uš / DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur \ A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
G-20	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID \ Aš-šur ^{rⁿⁱ} -šit ^d BAD u ^d MAŠ \ na-ra- am ^{d^r} A ¹ -nim [. . .] / \ MAN dan-ni MAN ŠÚ
G-27	1-3a	^{r^É} .[GAL] ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na\ra- ^{r^{am}} ^{d¹} A-nim \ / ^{r^u} ^{d^r} Da ¹ -gan ka-šu-uš DINGIR.MEŠ GAL ¹ .MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur \ A TUKUL-MAŠ MAN GAL ¹ -e ^{r^{MAN}} dan-ni ¹ \ / ^{r^{MAN}} ŠÚ ¹
G-29	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e \ MAN dan-ni MAN ŠÚ
G-30	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan \ ka-šu-uš \ DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur \ ^{r^A} TUKUL-MAŠ ^{r^{MAN}} GAL-e MAN dan-ni MAN ŠÚ
G-31	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am \ ^d A-nim u ^d Da-gan ka\šu-uš DINGIR.MEŠ GAL[.MEŠ . . .] dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ \ MAN GAL-e MAN dan-ni \ / MAN ŠÚ
G-a-1	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra ¹ -am ^d A-nim u ^d Da-gan ka-šu-uš / DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
G-c-2	1-2a	^{r^É} .GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra- am ^d A-nim u ^d Da-gan ka-šu-uš ^{r^{DINGIR.MEŠ}} GA[L.]ME[Š MAN] ^{r^{dan}} ^{r^{nu}} MAN [. . .] / ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
G-c-4	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan / ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
G-d-1	1a	[. . . ^P Aš-šur-PAP-] ^{r^A} ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am \ ^d A-nim u ^d Da-gan ka-šu-uš \ DINGIR.MEŠ GAL ¹ .MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ \ MAN GAL-e

		MAN <i>dan-ni</i> MAN ŠÚ
G-d-2	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A-nim <i>u</i> ^d Da-gan <i>ka-šu-uš</i> \ 'DINGIR'.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur \ A TUKUL-MAŠ MAN GAL-e MAN <i>dan-ni</i> . . .
G-e-1	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A-nim <i>u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-</i> <i>nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e / MAN <i>dan-ni</i> MAN ŠÚ
G-e-2	1a	'É.GAL' [. . .] ^r d ² BAD ² ' [. . .] ^r dA-nim <i>u</i> ^d Da ¹ -gan <i>ka-šu-^ruš¹</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} {Aš- }šur A TUKUL-MAŠ MAN GAL-e MAN ^r dan-ni ¹ [. . .]
H-1	1-2a	'É'.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ¹ \ «NI» <i>ni-šit</i> ^d BAD \ <i>u</i> ^d MAŠ ^r na ¹ -ra-am \ ^d A- ^r nim ¹ <i>u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ / [M]AN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur {A} TUKUL ¹ -MAŠ \ MAN GAL-e \ MAN <i>dan-ni</i> MAN ŠÚ
H-2	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> \ ^d BAD <i>u</i> ^d MAŠ \ <i>na-ra-</i> <i>am</i> ^r d \ A-nim <i>u</i> \ ^d Da-gan \ / <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> \ MAN ŠÚ MAN ^{kur} Aš-šur A \ TUKUL-MAŠ MAN GAL- ^r e ¹ MAN <i>dan-ni</i> \ MAN ŠÚ \
H-3	1-2a	\ É.GAL ^P Aš-šur-PAP-A ŠID Aš-[š]ur \ <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-</i> <i>am</i> ^d A[-n]im \ <i>u</i> ^d Da-gan <i>ka-šu-uš</i> 'DINGIR'.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šu[r . . .] / \ MAN GAL-e MAN <i>dan-ni</i> \ MAN ŠÚ
H-4	1-2a	[É.] ^r GAL ¹ ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ \ <i>na-</i> <i>ra-am</i> ^d A-nim <i>u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ \ MAN <i>dan-nu</i> / [. . .] ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN \ <i>dan-^rni¹</i> MAN ŠÚ
H-5	1-2a	É.GAL \ ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>n[a-r]a-</i> ^r am ^d A-nim <i>u</i> ¹ ^d Da-gan <i>ka[-šu-uš . . .]</i> / GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} AŠ A TUKUL-MAŠ MAN GAL-e ^r MAN <i>dan-</i> <i>ni</i> MAN ŠÚ ¹
H-9	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A-nim <i>u</i> \ ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-</i> <i>nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e / MAN <i>dan-ni</i> MAN ŠÚ
H-10	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ \ <i>na-ra-</i>

		<i>am</i> ¹ ^d <i>A-nim u</i> ^d <i>Da-gan ka[-šu-uš]</i> / DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} <i>Aš-šur</i> A TUKUL-MAŠ 《MAN》 MAN GAL- <i>e</i> \ MAN <i>dan-ni</i> \ MAN ŠÚ
H-12	1-2	[. . . ^d]BAD <i>u</i> ^d MAŠ <i>na-ra\am</i> [. . .] / [. . .] <i>dan-nu</i> MAN ŠÚ MAN ^{kur} <i>Aš-šur</i> A TUKUL\-[MAŠ . . .]
H-14	1-2a	É.GAL ^p <i>Aš-šur-PAP-A</i> ŠID <i>Aš-šur ni-šit</i> ^r ^d 1BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d <i>A-nim \ u</i> ^d <i>Da-gan ka-šu\uš</i> \ DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} <i>Aš-šur</i> A TUKUL-MAŠ / MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
H-23	1-3a	^r É ¹ .GAL ^p <i>Aš-šur\ PAP-A</i> ŠID <i>Aš-šur ni-šit</i> [. . .] ^d MAŠ <i>na-ra-am</i> ^d <i>A-nim</i> / [<i>u</i>] ^r ^d 1 <i>Da-gan \ ka-šu-uš</i> DIN[GIR.MEŠ GA]L.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} <i>Aš-šur</i> A TUKUL-MAŠ / GAL- <i>e</i> \ MAN <i>dan-ni</i> MAN ŠÚ
H-27	1-2a	[. . . <i>Aš-šur ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d <i>A-nim u</i> ^d <i>Da-gan \ ka-šu-uš</i> \ DINGIR.MEŠ GAL.ME[Š . . .] / [. . . GAL-]e MAN <i>dan-ni</i> MAN ŠÚ
H-29	1-2a	É.GAL ^p <i>Aš-šur-PAP-A</i> ŠID <i>Aš-šur ni-š[it]</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra\am</i> \ ^d <i>A-nim u</i> ^d <i>Da-gan ka-šu-uš</i> DINGIR.MEŠ \ GAL.MEŠ / MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} <i>Aš-šur</i> A TUKUL-MAŠ [M]AN GAL- <i>e</i> MAN <i>dan-ni</i> \ MAN ŠÚ
H-30	1a	É.GAL ^p <i>Aš-šur-PAP-A</i> ŠID <i>Aš-šur ni-šit</i> ^d BAD <i>u</i> ^r ^d MAŠ <i>na-r¹a-am . . .</i> ^d 1 <i>Da-gan ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ¹ ^{kur} <i>Aš-šur</i> ^r A TUKUL ¹ -[MAŠ MA]N GAL- ^r e ¹ [M]AN <i>dan-ni</i> MAN ŠÚ
H-31	1-2a	\É.GAL ^p <i>Aš-šur-PAP-A</i> ŠID <i>Aš-šur \ ni-šit</i> ^d BAD \ <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d <i>A-nim u</i> ^d <i>Da-gan ka-šu-uš</i> / \ DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ \ MAN ^{kur} <i>Aš-šur</i> \ A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
H-32	1a	. . . <i>na-ra-am</i> ^d <i>A-nim u</i> ^d <i>Da-gan</i> ^r <i>ka-šu-uš</i> ¹ [. . .] MAN ŠÚ MAN ^{kur} <i>Aš-šur</i> A ¹ [. . .] MAN GAL- <i>e</i> MAN <i>dan-ni</i> \ MAN ŠÚ
H-33	1-2a	É.GAL ^p <i>Aš-šur-PAP-A</i> ŠID <i>Aš-šur ni¹-šit</i> ^d BAD (<i>u</i>) ^d MAŠ <i>na-ra-am</i> ^d <i>A-nim \ u</i> ^d <i>Da-gan ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ \ MAN ^{kur} <i>Aš-šur</i> A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
H-34	1-2a	^r É ¹ .GAL ^p <i>Aš-šur-PAP-A</i> ŠID <i>Aš-šur ni-šit</i> ^d BAD <i>u</i> ^r ^d MAŠ <i>na¹-ra-am</i> ^d <i>A-nim u</i> \ ^d <i>Da-gan ka-šu-uš</i> DINGIR.MEŠ \ GAL.MEŠ MAN <i>dan-^rnu¹</i> [. . .] / ^{kur} <i>Aš-šur</i> A TUKUL-MAŠ MAN GAL- <i>e</i> MAN

		<i>dan-ni</i> MAN ŠÚ
H-35	1-2a	É.GAL ^P Aš-šur-PAP-A \ ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A-nim <i>u</i> ^d Da-gan <i>ka-šu-uš</i> / DINGIR.MEŠ GAL.MEŠ MAN <i>dan-</i> <i>nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN ʽdan ¹ -ni \ MAN ŠÚ
H-b-1	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur \ <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-</i> <i>am</i> ^d A-nim \ <i>u</i> ^d Da-gan \ <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ / MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ \
H-b-2	1-2a	[. . . <i>na-r</i>] <i>a-am</i> ^d A \ <i>nim u</i> ^d Da-gan <i>ka-šu-uš</i> ^r uš ¹ [DINGIR.ME]Š GAL.MEŠ MAN \ <i>da</i> [<i>n-n</i>] <i>u</i> MAN ŠÚ MAN ^{kur} Aš-šur / [. . .]
H-d-2	1-2a	ʽÉ.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> \ ^d A-nim \ <i>u</i> ^d Da \ <i>[gan . . .]</i> / ʽMAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ ¹
I-1	1	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A-nim <i>u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-</i> <i>nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
I-2	1-2a	É.GAL ^P Aš-šur-PAP-A { . . . } MAN <i>da</i> ^r <i>n-nu</i> ¹ [. . .] / MAN <i>dan-ni</i> MAN ʽŠÚ ¹
I-3	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A-nim <i>u</i> ^d Da-gan <i>ka-ʽšu-uš</i> ¹ DINGIR.MEŠ GAL.MEŠ MAN <i>dan-</i> <i>nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ ʽMAN GAL ¹ MAN ʽdan ¹ -{ <i>nu</i> [?] } MAN ŠÚ
I-4	1	ʽÉ ¹ .GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^r d ¹ [BAD . . .]
I-7	1	ʽÉ.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d {MAŠ} <i>na-ra-</i> <i>am</i> ^d A ¹ -[<i>nim . . . ka-</i>] <i>šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL[-MAŠ . . .]
I-12	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> (^d)BAD <i>u</i> ^d NIN.URTA <i>na-ra-am</i> ^d A-nim <i>u</i> ^{dr} Da ¹ -gan ^r ka ¹ - <i>šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL ¹ - <i>e</i> MAN <i>d</i> [<i>an-</i>] ^r <i>nu</i> [?] ¹ MAN ŠÚ
I-13	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^{dr} NIN.URTA ¹ <i>na-ra-am</i> ^d A-ni[<i>m u</i>] ^r d ¹ Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL ¹ .MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-nu</i> MAN ŠÚ
I-16	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i>

		^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e / MAN dan-ni MAN ŠÚ
I-22	1a	É.GAL ^P Aš-šur-PAP-A ŠID ¹ Aš-šur ni-šit ^d BAD u ^d [M]AŠ ^r na ¹ -ra[-am] ^d A- ^r nim ¹ u ^d Da-gan ¹ ka-šu-uš DINGIR.MEŠ ^r GAL ¹ .MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur [. . .]
I-24	1a	É.GAL ^P [Aš-šur-PAP-A . . .] ^d NIN. ^r URTA na-ra ¹ -am ^d A-nim u ^d Da-gan ¹ ka-šu- ^r uš ¹ DINGIR.MEŠ [. . .] MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MA[N G]AL- ^r e MAN ¹ dan-nu MAN ŠÚ
I-25	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d NIN.URTA na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ [M]AN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e ^r MAN dan ¹ -nu / MAN ŠÚ
I-26	1a	É.GAL ^P Aš-šur-PAP-A ŠI[D] Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.ME[Š . . .] ^r ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-nu MAN ŠÚ ¹
I-27	1	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur [. . .] ^r ^d BAD u ^d MAŠ ¹ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš [. . .]MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni ^r MAN ŠÚ ¹
I-28	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d ^r BAD ¹ [u ^d] ^r MAŠ na ¹ -ra- ^r am ¹ ^d A-nim u ^d Da ¹ -gan ^r ka-šu-uš DINGIR ¹ .MEŠ [. . . TUKU]L-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
I-29	1	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD [. . . G] ^r AL.ME ¹ Š MAN ^r dan ¹ -nu MAN ŠÚ MAN ^{kur} Aš-šur ¹ A TUKUL-MAŠ MAN GAL-e MAN dan- ^r ni ¹
I-30	1	É.GAL ^P Aš-šur-PAP-A ¹ ŠID Aš-šur ni-šit ^d BAD u Aš-šur na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš ^d DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL MAN dan-nu MAN ŠÚ
I-x	1a	^r É ¹ .GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d {MAŠ} n[a]-ra-am ^d A-nim u ^r ^d [Da-gan . . .]
L-1-2	1-2a	É.GAL ^P Aš-šur ¹ -PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ \ na-ra-am ^d A-nim \ u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A ^r TUKUL ¹ -MAŠ / MAN GAL-e MAN dan-ni MAN ŠÚ
L-5	1-2a	^r É ¹ .GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-

		<i>am</i> ^d A-nim \ ^d Da-gan \ <i>k[a-šu-uš . . .]</i> / [M]AN ŠÚ
L-6	1	[. . . ^d]BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A-nim <i>u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> [. . .]
L-7	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ^r ni ¹ -šit ^d BAD <i>u</i> ^r d ¹ MAŠ <i>na-ra-</i> <i>am</i> ^d A-nim <i>u</i> ^d Da-gan \ <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>d[a]n-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> / MAN ŠÚ
L-8	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ \ <i>na-r[a-</i> <i>a]m</i> ^d A-nim \ <i>u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} [Aš-š]ur A TUKUL-MAŠ ¹ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN MAN ŠÚ
L-10	1a	\É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-</i> <i>am</i> \ ^d A-nim <i>u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
L-11	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A-nim <i>u</i> \ [. . .] DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> \ \ MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
L-17	1-2a	\É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-</i> <i>am</i> ^d A-nim <i>u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ / MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
L-18	1-2a	[. . . ^P Aš-šur-PAP]- ^r A ¹ ŠID Aš-šur \ <i>ni-šit</i> ^r d ¹ \BAD <i>u</i> ^d MAŠ <i>na-ra-</i> <i>am</i> ^d A-nim <i>u</i> ^d Da-ga[n] <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ \ MAN ^{kur} Aš-šur A ^r TUKUL-MAŠ ¹ MAN GAL- <i>e</i> . . . / [. . .]
L-20	1-2a	[. . . <i>ni-ši</i>]t ^d BAD <i>u</i> ^d MAŠ \ <i>na-ra-am</i> ^d A-nim <i>u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ \ GAL.MEŠ MAN <i>d[an-nu . . .]</i> / [. . . M]AN ŠÚ
L-33	1-2a	[. . .] ^r d ¹ BAD \ <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A-nim <i>u</i> ^d Da-gan <i>ka-šu-uš</i> ^r DINGIR.MEŠ ¹ [. . .] / [. . . GAL-]e \ MAN <i>dan-ni</i> \ MAN ŠÚ
L-34	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur \ <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-</i> <i>am</i> \ ^d A- ^r ni ¹ m ¹ \ <i>u</i> ^r d ¹ [Da-gan . . .] / MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A 《A》 TUKUL ¹ -MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
L-35	1-2a	E.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ \ <i>na-ra-</i> <i>am</i> ^d A-nim <i>u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN

		<i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur / A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ \
L-36	1-2a	É.GAL ^P Aš-šur-PAP-A \ ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> \ ^d A- <i>nim</i> <i>u</i> ^d Da-gan <i>ka-šu-u</i> [š . . .] / GAL.MEŠ MAN <i>dan-nu</i> \ MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> \ MAN ŠÚ \
N-6	1a	[. . . <i>na-r</i>]a- <i>am</i> ^d A- <i>nim</i> <i>u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur \ 'A TUKUL ¹ - MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
N-8	1a	'É ¹ .GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A- <i>nim</i> \ <i>u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
N-12	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>n[i-ši]</i> t ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A- <i>nim</i> <i>u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN[<i>dan-nu</i>] MAN ŠÚ MAN ^{kur} Aš-šur \ A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
N-13	1-2a	'É ¹ .GAL \ ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A- <i>nim</i> <i>u</i> ^r ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ 'MAN GAL- <i>e</i> ¹ / 'MAN <i>dan</i> ¹ - <i>ni</i> MAN ŠÚ \
N-16	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> \ ^d A- <i>nim</i> <i>u</i> ^d Da-gan <i>ka-</i> ' <i>šu</i> ¹ ^r <i>uš</i> DINGIR ¹ .MEŠ ¹ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
N-17	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A- <i>nim</i> <i>u</i> ^d Da-gan <i>ka-šu-us</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> ¹ \ MAN <i>dan</i> ¹ - <i>ni</i> MAN ŠÚ
N-19	1	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A- <i>nim</i> <i>u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
P-2	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A- <i>nim</i> <i>u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.ME[Š GAL].' ¹ MEŠ MAN <i>dan</i> ¹ - <i>nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-n</i> [<i>i</i>] / MAN ŠÚ

P-3	1-2a	^ʿ É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-ši[t] ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d D[a]-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e / MAN dan-ni MAN ŠÚ
P-4	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^r ^{d1} BAD u ^{d1} MAŠ na-ra-am ^d A-nim u ^d Da\-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu ^r MAN ŠÚ ¹ MAN ^{kur} Aš-šur ^r A ¹ TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
S-1	1a	[. . . na-ra]-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- ^r e MAN ¹ dan-ni MAN ŠÚ
S-2	1	[. . . ni-š]it ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^{d1} Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
S-3	1	[. . .]Aš-šur ni-šit ^d BAD u ^d MAŠ \na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš \ ^r DINGIR ¹ .MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur [. . .]
S-4	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ¹ ^d MAŠ na-ra-am ¹ ^d A-nim u ^d Da-gan ka-šu[-uš . . . GAL].MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur / A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
S-6	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e [. . .]
S-7	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
S-8	1a	É.GAL ^P Aš-šur ¹ -PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- ^r e ¹ [. . .]
S-11	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
S-12	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-

		<i>nu</i> MAN ŠÚ / [M]AN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
S-13	1	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A- <i>nim u</i> ^d <i>Da-gan ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-</i> <i>nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
S-15	1a	[. . .] ^r ^d MAS <i>na-ra-am</i> ^d A- <i>nim u</i> ^d <i>Da-gan ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^r ^{kur} [Aš-šur] ^r A TUKUL-MAŠ ¹ MAN GAL- ^r <i>e</i> ¹ MAN <i>dan-ni</i> MAN ŠÚ
S-17	1	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-</i> <i>am</i> ^d A- ^r <i>nim</i> ¹ <i>u</i> ^d <i>Da-gan ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> ^r MAN <i>dan</i> ¹ - <i>ni</i> MAN ŠÚ
S-20	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A- <i>nim u</i> ^d <i>Da-gan ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-</i> <i>nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
S-21	1a	[. . . ^P Aš-šur-PAP]-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A- <i>nim u</i> ^d <i>Da-gan ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
S-22	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A- <i>nim u</i> ^d <i>Da-gan ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-</i> <i>nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MA[N] <i>dan-ni</i> MAN ŠÚ
S-26	1-3a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d M[AŠ . . .] / ^d A- <i>nim u</i> ^d <i>Da-gan ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> ^r MAN ¹ [. . .] / A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
S-a-1	1a	É.GAL ^P Aš-šur-PAP-A ŠID {Aš}- ^r šur ¹ <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-</i> <i>am</i> ^d A- <i>nim u</i> ^d <i>Da-gan ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
S-a-2	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A- <i>nim u</i> ^d <i>Da-gan ka-šu-uš</i> DINGIR.MEŠ ¹ GAL.MEŠ MAN <i>dan-</i> <i>nu</i> ¹ MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ

S-b-1	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ^r ka-šu-uš ¹ DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{1 kur} Aš-šur A TUKUL-MAŠ ¹ MAN GAL-e MAN dan-ni MAN ŠÚ
S-b-2	1a	[. . . ŠI]D Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka- ^r šu-uš DINGIR ¹ .MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
S-c-4	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
S-d-1	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim ^r u ¹ ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
S-d-2	1	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu ¹ MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
T-2	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra[-am ^d A-n]im u ^d Da-gan ka-šu-uš ¹ DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
T-5	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e / MAN dan-ni MAN ŠÚ
T-6	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-n[im . . . ^d D]a-gan ka- ^r šu-uš DIN ¹ [GIR]. ^r M ¹ EŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{1 kur} [Aš]- ^r šur ¹ A TUKUL-MAŠ MAN GAL-e MAN dan-ni ^r MAN ŠÚ ¹
T-7	1a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u [^d]Da-gan ka-šu- ^r uš ¹ DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš ¹ -šur ^r A ¹ TUKUL-MAŠ MAN GAL- e MAN dan-ni MAN ŠÚ
T-8	1	^r É ¹ [.GA]L ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-

		<i>am</i> ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
Y-10	1-2a	É.GAL ^p Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu / MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-nu MAN ŠÚ
Y-11	1-2a	É.GAL ^p Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD ù ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš ^r DINGIR ¹ .MEŠ GAL.ME[Š] / MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur DUMU GISKIM- ^d NIN.UR MAN GAL-e MAN dan-ni MAN ŠÚ
Y-39	1-2a	É.GAL ^p Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD [. . .] na-ra-am ^d A- nim u ^d Da-gan ka-šu-uš / DINGIR.MEŠ GAL.MEŠ MAN dan-nu 《ŠÚ》 MAN ŠÚ [. . . ^{kur} Aš]- ^r šur ¹ A TUKUL-MAŠ MAN GAL MAN dan ¹ -nu MAN ŠÚ
Y-45	1-2a	^r É.GAL ¹ ^p Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MA[Š n]a-r[a- a]m ^d A-nim u ^d Da-gan ka-šu-u[š] / [DI]NGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan- ^r nu ¹ MAN ŠÚ
Y-46	1-2a	É.GAL ^p Aš-šur-P[AP-A . . . ni-š]it ^d BAD ù ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šú-uš / ^r DINGIR ¹ .MEŠ GA[L.MEŠ . . .] ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
Y-47	1-2a	[. . .]na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš / [. . . TUKUL-MA]Š MAN GAL-e MAN dan-nu MAN ŠÚ
Y-55	1-3a	É.GAL ^{rP1} Aš-šur- ^r PAP ¹ -A ^r ŠID ¹ Aš-šur ni- ^r šit ¹ ^d BAD ù ^d MAŠ ^r na-ra-am ¹ ^d A-nim / ^r u ¹ ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL- MAŠ MAN GAL-e / MAN dan-ni MAN ŠÚ
Y-60	1-2a	^r É.GAL ^p Aš-šur ¹ -PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra- am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL. ^r MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ ¹ / ^r MAN ¹ GAL-e MAN dan-nu MAN ŠÚ
Z-1	1-3	É.GAL ^p Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ / na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ / MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL ¹ -e MAN dan-ni MAN ŠÚ
Z-2	1-3a	É.GAL ^p Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am

		^d A-nim / u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ / MAN GAL-e MAN dan-ni MAN ŠÚ
Z-3	1-2a	^r É ¹ .GAL ^p Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ ^r na ¹ [-ra-]am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan ¹ (KID)-nu / [. . .] MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
Z-6	1-3a	É.GAL ^p Aš-šur-PAP-A ŠID Aš-šur ni-šit ^r d ¹ BAD u ^d MAŠ na-ra-am ^d A-nim / u ^d Da-gan ka-šu-uš DINGIR. ^r MEŠ ¹ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ / MAN GAL-e MAN dan-ni MAN ŠÚ
Z-8	1a	É.GAL ^p Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d D[a-gan . . .]
Z-9	1a	[. . . ^p]Aš-šur-PAP- ^r A ¹ [ŠI]D Aš-šur ni-šit ^d MAŠ u ^d NIN.UR na-ra-am ^d A-nim u ^d Da-gan ka-šú-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUK[UL-MAŠ . . .]
Z-10	1a	^r É.GAL ^p Aš-šur-PAP-A ŠID ¹ Aš-šur ni-šit ^d BAD u ^d rMAŠ na ¹ -ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
Z-a-1	1-2a	É.GAL ^p Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ / MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
Z-b-2	1-2a	[. . .] ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu ¹ -uš \ DINGIR.MEŠ GAL.MEŠ MAN ^r dan ¹ -nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni / [. . .]
WFL-1	1-2a	[. . .] ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- ^r e ¹ / [. . .]
WFL-2	1a	[É.GA] ^r L ^p Aš-šur-PAP-A ¹ ŠID Aš-šur ^d BAD u ^d MAŠ na-ra-am ^r dA ¹ -nim u [^d]Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN [. . .]
WFL-3	1-2a	É.GAL ^p Aš-šur-PAP-A ŠID Aš-šur ni\šit ^d BAD u ^d M[AŠ na-]ra-am ^d A-nim u ^d Da-gan ka\šu-uš DINGIR.MEŠ GAL.MEŠ / ^r MAN ¹ dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A 《A》TUKUL-MAŠ \ MAN GAL\ ^r e ¹ [MAN] dan-ni MAN ŠÚ

WFL-5	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ / MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL-e MAN dan-ni MAN ŠÚ
WFL-16	1a	[E.GA]L ^P Aš-šur-PAP-A ŠID Aš-šur ^r ni-šit ^d BAD u ^d MAŠ na-ra[- am . . .] / [. . .]
B-b	1-3a	É.GAL ^P Aš-šur-[PAP]- ^r A ¹ ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra- am ^d A-nim / u ^d Da-[ga]n ^r ka-šu ¹ -uš DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur / A TUKUL-MAŠ MAN GAL-e [. . . da]n-ni MAN ŠÚ
G-a	1-4a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ / na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš / DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ / MAN GAL-e MAN dan-ni MAN ŠÚ
M-niche	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID [Aš-š]ur ni-šit ^d BAD u ^d NIN.UR na- ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ / GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL MAN dan-nu MAN ŠÚ
S-a	1-4a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d M[AŠ] / na-ra- am ^d A-nim u ^d Da-gan ka-šu-uš / [DING]IR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ / [MA]N GAL- e MAN dan-ni MAN ŠÚ
1962.14	1-3a	^r É ¹ .GA[L] ^r P ¹ Aš-šur ¹ -PAP-A ŠID Aš-šur ni-šit ^d BAD [. . .] / ^r ù ¹ ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ [. . .] / MAN GAL-e MAN dan-ni MAN ŠÚ
AC I.1928.1	1	[. . .] DINGIR.MEŠ GAL.MEŠ MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur [. . .]
Aleppo 2	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d NIN[.UR(TA)] / A TUKUL-MAŠ MAN GAL [?] MAN dan-nu MAN ŠÚ
AO 19856	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur ni-šit ^d BAD u ^d MAŠ na-ra-am ^d A-nim u ^d Da-gan ka-šu-uš DINGIR.MEŠ GAL.MEŠ MAN dan- nu MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ / MAN GAL MAN dan-nu MAN ŠÚ
Beirut	1-2a	[. . .] ^r . . . ¹ [. . .] / [. . .] ^r MAN ¹ ŠÚ
BM 139983	1-4a	^r É.GAL ^P Aš-šur-PAP-A ¹ ŠID Aš-šur ni-šit ^r ^d BAD u ¹ ^d MAŠ / n ^r a- r ¹ a-am ^d A-nim u ^r Da ¹ -gan ka-šu-uš / DINGIR.MEŠ GAL.MEŠ MAN ^r dan ¹ -nu MAN ŠÚ ^r MAN ^{kur} Aš-šur A TUKUL-MAŠ /

		MAN GAL- <i>e</i> MAN <i>dan-ni</i> MAN ŠÚ
BM 139999	1-2a	É.GAL ^P Aš-šur ¹ -PAP-A ŠID ^r Aš-šur <i>ni-šit</i> ¹ [. . .] / ^r MAN ^{kur} Aš-šur A TUKUL ¹ -MAŠ MAN GAL- ^r <i>e</i> MAN ¹ <i>dan-[ni . . .]</i>
Charité	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> [. . .] / MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL [. . .]
Detroit 50.32	1-2	[. . .] ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>u</i> ^{dr} MAŠ ¹ [. . .] / [. . .] <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL- ^r MAŠ MAN ¹ [. . .]
Emory	1-3a	[. . . ^d M]AŠ <i>na-ra-am</i> ^d A- <i>nim</i> / [. . . <i>d</i>] <i>an-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur DUMU GISKIM- ^d NIN.UR / [. . .]
HMA	1a	[. . .]
LA 71.73.1b	1-2a	^r x x x x ¹ [. . .] / [. . .] <i>dan-nu</i> MAN ŠÚ
LBAF	1-2a	E.GAL ^P Aš-šur-PAP-A ŠID [. . . ^d BA]D <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A- <i>nim</i> <i>u</i> ^d Da-gan <i>k[a-]šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ / MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL MAN <i>dan-nu</i> [. . .]
O.274	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ¹ ^d BAD <i>ù</i> ^d NIN.[U]R <i>na-ra-am</i> ^d A- ^r <i>nim u</i> ¹ [. . .] ^r ka-šu ¹ - <i>uš</i> / DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL MAN <i>dan-nu</i> MAN ŠÚ
O.277	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD <i>ù</i> ^d NIN.UR <i>na-ra-am</i> ^d A- <i>nim u</i> ^d Da-gan <i>ka-šu-uš</i> / DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL MAN <i>dan-nu</i> MAN ŠÚ
Paley 1989, 3a 1-4		É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^{dr} BAD ¹ / <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A- <i>nim</i> ^r <i>u</i> ^d Da-gan ¹ / <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur ¹ / A TUKUL- ^r MAŠ ¹ MAN GAL- <i>e</i> MAN <i>dan-^rni</i> MAN ŠÚ ¹
Paley 1989, 3c 1-5a		É.GAL ^P Aš-šur-PAP-A ŠID Aš-šur <i>ni-šit</i> ^d BAD / <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A- <i>nim u</i> ^d Da-gan / <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ / MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> MAN <i>dan-ni</i> / MAN ŠÚ
Zurich 1913	1-2a	É.GAL ^P Aš-šur-PAP-A ŠID Aš-šu[r <i>ni-š</i>]it ^d BAD <i>u</i> ^d MAŠ <i>na-ra-am</i> ^d A- <i>nim u</i> ^d Da-gan <i>ka-šu-uš</i> DINGIR.MEŠ GAL.MEŠ MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur A TUKUL-MAŠ MAN GAL- <i>e</i> / MAN <i>dan-ni</i> MAN ŠÚ

Line 2

B-1	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú / ^{lú} SIPA
B-4	1b	MAN ^{kur} Aš-šur DUMU ^d IŠKUR-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar- ^r du ¹ / [. .]
B-5	1b-2a	MAN ^{kur} Aš-šur DUMU 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu / qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
B-6	1b	[. . . ^k ur Aš-š[ur . . .] / [. .]
B-7	1b	MAN ^r kur ¹ Aš-šur ^r DUMU ^d IŠKUR-ÉRIN.TÁḤ MAN ŠÚ ¹ / [. .]
B-8	1b	MAN ^{kur} Aš-šur DUMU 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-m[a] / [. .]
B-9	1b	MAN ^{kur} Aš-šur DU[MU . . .]
B-11	1b	MAN ^{kur} Aš-šur DUMU ^d IŠKUR ¹ -ÉRIN.TÁḤ / [. .]
B-14	1b-2a	[. .] / MAN ŠÚ ^r MAN ¹ kur Aš-šur-ma eṭ-lu [. .] ina ^{giš} TU[KUL-ti . .] ^r LÍMMU ¹ -t[a] šá-nin-šú la-a TUKU- ^r ú ¹ [. .]
B-15	2b-3a	[. . . ^{giš} TUKUL]- ^r ti ¹ Aš-šur EN-šú DU ¹ .DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta / [. .]
B-16	2b-3a	MAN ^{kur} Aš-šur A 10-ÉR[IN.]TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur E[N-šú . . .] / [. .] šá kib-rat LÍMMU- ^r ta ¹ šá-nin-šú l[a]-a TUKU-ú ^{lú} SIPA
B-17	1b	^r MAN ¹ [. .] / [. .]
B-18	1b	^r MAN ^{kur} Aš-šur DUMU 10-ÉRIN.T ¹ [ÁḤ . . .] / [. .]
B-19	1b	^r MAN ^{kur} Aš ¹ [-šur] / [. .]
B-23	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ { . . } MAN ^{kur} Aš-šur-ma / eṭ-lu qar-du šá ina ¹ ^{giš} TUKUL-ti Aš-šur \ EN-šú DU[.DU-]ku-ma \ [in]a mal-ki.MEŠ šá \ kib-rat LÍMMU-ta \ ^r šá-nin ¹ -šú la-a TUKU-ú ^{lú} SIPA
B-24	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN GAL-e MAN dan-ni MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ¹ ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma [. .] / ^{lú} SIPA
B-26	2b-4a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN GAL ¹ -e MAN dan-ni MAN ŠÚ / MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-

		<i>šur</i> EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú / la-a TUKU-ú ^{lú} SIPA
B-28	3	[. . .] . . . [. . .]
B-30	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ / MAN ŠÚ MAN ^{kur} Aš-šur eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá [kib-r]at LÍMMU-ta šá-nin-šú la ¹ -a TUKU-ú ^{lú} SIPA
B-32	2b-4a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma / eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú / ^{lú} SIPA
C-3	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du / šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
C-4	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur eṭ-lu ¹ qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU ¹ .DU-ku-ma ¹ / [. . .] LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
C-6	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN GAL-e MAN dan-ni MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur / EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
C-8	2b-3a	[. . .]10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú / [. . . šá-]nin-šú la-a TUKU-ú ^{lú} SIPA
C-11	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma / [. . . LÍMMU-]ta šá-nin-šú la-a TUKU-ú ^{lú} PA.LU ¹
C-13	2b-3a	MAN ^{kur} [Aš]-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ / šá kib-rat LÍMMU-ta šá-nin-šú la-a ¹ TUKU-ú ^{lú} PA.L[U]
C-b-2	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ / MAN GAL-e MAN dan-ni MAN ŠÚ MAN « ^{kur} Aš-šur» ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
D-2	1b-2a	MAN ^{kur} Aš-šur A 10- ¹ ÉRIN.TÁḪ ¹ MAN ŠÚ / [MAN ^{kur}] ¹ Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ¹ [^{lú}] ¹ SIPA ¹
D-5	2b-3a	[. . .] i-na ^{giš} TUKUL-ti / [. . .]

D-6	2	[. . .] 'x x' [. . .] 'x' [. . .] [. . .] 'x x x' [. . .]
D-7	2b	'MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU[-t]a šá-nin-šú la-a TUKU-ú ^{lú} SIPA
D-8	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-[šur-ma] eṭ-lu / qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
D-9	3-4	[. . . 10-ÉRIN.]TÁḤ MAN ŠÚ MAN ^{'kur} Aš-šur-ma 'eṭ-lu qar-du' šá ina ^{giš} [TUKUL-ti . . .] / [. . . mal]-'ki'.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU[-ú . . .]
E-3	4b-7a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ (MAN) ^{kur} Aš-šur-ma eṭ-lu / qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú 'DU'.DU-ku-ma / ina mal-ki.'MEŠ' šá kib-rat LÍMMU-ta šá-nin-šú / 'la-a TUKU-ú' ^{lú} SIPA
E-5	2b-3a	'MAN ^{kur} Aš-šur A' [. . .] / šá ina ^{giš} TUKUL-'ti' Aš-šur EN-šú DU.DU-'ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a' [. . .]
F-1	2b-3a	[. . .] A (10)-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú (DU.)DU-ku-ma ina m[al-ki.MEŠ . . .] / šá-nin-šú la-a TUKU-ú ^{lú} SIPA
F-2	1b-2a	MAN ^{kur} Aš-šur / [. . . mal]-ki'.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
F-3	1b-2a	MAN ^{kur} Aš-šur / A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
F-4	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki'.MEŠ šá kib-rat LÍMMU-ta / šá-nin-šú 'la'-a TUKU-ú ^{'lú} SIPA'
F-6	1b-2a	MAN ^{kur} Aš-šur / A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-t[a] šá-nin-šú la-a TUKU-ú ^{lú} SIPA
F-8	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ / MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-[t]i Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA

F-9	2b	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ ^r šá ¹ kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
F-14c	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ / [. . .] ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ ^r šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
F-16	2a	[. . .] ^{ku} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ ^r šá kib-rat LÍMMU-ta šá-nin- ^r šú ¹ [la]- ^r a TUKU ¹ -ú ^{lú} SIPA
F-17	2b	[. . .] qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ ^r šá kib-rat LÍMMU-ta šá-n[in-šú l]a-a TUKU-ú ^{lú} SIPA
G-2	1b-2a	MAN ^{kur} Aš-šur / \ A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma e[ṭ]-lu \ qar-du šá ina ^{giš} TUKUL-ti [. . .] \ EN-šú DU.DU-ku-ma ina mal-ki.MEŠ ^r šá kib-rat ¹ LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
G-3	2b-3a	[MA]N ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma \ eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ ^r šá kib-rat / ^r LÍMMU-ta šá-nin-šú l ¹ [a-a] ^r TUKU ¹ -ú ^{rú} SIPA
G-4	2b-3a	MAN \ [^{kur} Aš-šur] A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU \ DU-ku-ma ina mal \ ki.MEŠ ^r šá \ kib-rat LÍMMU-ta \ / \ šá-nin- ^r šú la-a ¹ [. . .] ^{lú} SIPA
G-6	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ \ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma \ ina mal-ki.MEŠ ^r šá \ kib-rat LÍMMU-ta šá-nin-šú / \ la-a TUKU-ú ^{lú} SIPA \
G-7	2b-3a	[. . .] \ 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš[-šur] / EN-šú DU.DU-ku-ma \ ina mal-ki.MEŠ ^r \ ^r šá ki ¹ [b-rat LÍMMU-t]a \ šá-nin-šú la-a TUKU-ú ^{lú} SIPA
G-8	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ / MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma \ ina mal-ki.MEŠ ^r šá k[ib-rat LÍMMU]-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
G-9	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-

G-10	1b-2	<i>ʿlu qar-duʿ šá ina ^{giš}TUKUL-ti Aš-šur \ EN-šú / DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú}SIPA [. .] / A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur}Aš-šur-ma ʿeṭ-lu qar-duʿ \ šá ina ^{giš}TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat ʿLÍMMUʿ-ta šá-nin-šú la-a TUKU-ú ^{lú}SIPA]</i>
G-11	2b-3a	<i>MAN ^{kur}Aš-šur \ A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur}Aš-šur-ma eṭ-lu \ qar-du šá ina ʿ^{giš}TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ / \ šá kib-rat LÍMMU-ta šá-nin-šú \ la-a TUKU-ú ^{lú}SIPA</i>
G-12	2b	<i>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur}Aš-šur-ma eṭ-lu qar-du \ šá ina ^{giš}TUKUL-ti Aš-šur EN-šú \ DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú}PA[.LU]</i>
G-13	2b	<i>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur}Aš-šur-ma eṭ-lu \ qar-du ʿšá ina ^{giš}TUKUL-tiʿ Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú}SIPA</i>
G-14	1b-2a	<i>MAN ^{kur}Aš-šur / \ A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur}Aš-šur-ma eṭ-lu \ qar-du šá ina ^{giš}TUKUL-ti Aš-šur EN-šú \ DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat \ LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú}SIPA</i>
G-15	1b-2a	<i>MAN ^{kur}Aš-šur A 10-ÉRIN(.TÁḪ) / MAN ŠÚ MAN ^{kur}Aš-šur-ma eṭ-lu qar-du šá ina ^{giš}TUKUL-ti Aš-šur EN-šú DU.DU\ku-ma ina ma-ki.MEŠ šá kib-rat \ LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú}SIPA</i>
G-16	1b-2a	<i>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ[MAN ^kurAš-šur-ma eṭ-lu qar-du šá ina ^{giš}TUKUL-ti Aš-šur / [E]N-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta \ šá-nin-šú la-a TUKU-ú \ ^{lú}SIPA</i>
G-18	2b-4a	<i>MAN ^{kur}[Aš-šu]r A 10-ÉRIN\TÁḪ MAN ŠÚ MAN ^{kur}Aš-šur-ma / eṭ-lu qar-du šá ina ^{giš}TUKUL-ti Aš-šur \ EN-šú DU.DU-ku-ma ina mal-ki.M[E]Š šá kib-rat LÍMMU\ta šá-nin-šú / la-a TUKU-ú ^{lú}SIPA</i>
G-20	2b-3a	<i>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur}Aš-šur-ma \ eṭ-lu qar-du šá ina ^g[^{iš}TUKUL-ti . .] / ʿ^{lú}SIPAʿ</i>
G-27	3b-4	<i>ʿMANʿ ^{kur}Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur}Aš-šur-ma eṭ-lu qar-du šá \ ina ^{giš}TUKUL-ti Aš-šur EN-šú \ / ʿDU.DU-ku-maʿ ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú \ la-a TUKU-ú ^{lú}SIPA \</i>

G-29	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ / MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a \ TUKU-ú ^{lú} SIPA
G-30	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ / MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta \ šá-nin-šú la-a TUKU-ú \ [lú] ^r SIPA ^r
G-31	2b	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur \ EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat [LÍMMU-t]a šá-nin-šú la-a \ TUKU-ú ^{lú} SIPA \
G-a-1	2b-4a	MAN ^{kur} Aš-šur / A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma / ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
G-c-2	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN ^r .TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá [. . .] ^{giš} TUKUL-ti ^r Aš-šur EN-šú ^r / DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
G-c-4	2b-4a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ / MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat / LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
G-d-1	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ / [. . . e]ṭ-lu qar-du sá ina ^{giš} TUKUL-ti Aš-šur EN-šú \ DU.DU-ku-ma ina mal-ki.MEŠ ^r šá kib ^r -rat \ LÍMMU-ta ^r šá-nin-šú la-a TUKU-ú ^{lú} SIPA \
G-d-2	1b-2a	. . . / MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta \ šá-nin-šú la-a TUKU-ú ^{lú} SIPA \
G-e-1	2b	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma \ ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
G-e-2	1b-2a	[. . .] MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du / šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina ^r mal ^r -[ki.MEŠ šá] ^r kib ^r -rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
H-1	2b-3a	MAN ^{kur} Aš-šur A ^r 10-ÉRIN.TÁḤ MAN ŠÚ \ MAN ^{ku} [^r Aš-šu]r-ma eṭ-lu qar-du šá ina ^{giš} TUKUL ^r -ti Aš-šur EN- ^r šú ^r / [D]U.DU-ku-ma ina mal-ki.MEŠ \ šá kib ^r -rat \ LÍMMU-ta šá-nin-šú \ la-a TUKU-ú \ [lú] ^u SIPA
H-2	2b-4a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ \ / MAN ŠÚ MAN ^{kur} Aš-šur-ma

		<i>eṭ-lu qar-du šá ina</i> ^{giš} TUKUL-ti \ Aš-šur \ EN-šú DU.DU-ku-ma ina mal-ki.MEŠ š[á] kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú \ / ^{lú} SIPA
H-3	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ- lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá ki[b-rat] / \ LÍMMU-ta šá- ^r nin ¹ -šú \ la-a TUKU-ú ^{lú} SIPA
H-4	2b-3a	MAN ^{kur} Aš-šur \ A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu \ qar-du šá ina ^{giš} TUKUL-ti Aš-šur / [E]N-šú DU.DU-ku-ma ina mal-ki.MEŠ \ šá kib-rat LÍMMU-ta \ šá-nin-šú la-a TUKU-ú ^{lú} SIPA \
H-5	2b-3a	^r MAN ¹ ^{kur} Aš-šur [. . . 10-ÉRIN]. ^r TÁḪ ¹ MAN ŠÚ MAN ^{kur} Aš-šur- ma e[ṭ-lu . . .] / šá ina ^{giš} TUKUL-ti Aš-šur \ EN-šú DU.DU-ku-ma ina mal- ^r ki.MEŠ šá kib-rat LÍMMU ¹ -ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
H-9	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ- lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur \ EN-šú DU.DU-ku-ma \ ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú / ^{lú} SIPA
H-10	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN. ^r TÁḪ ¹ MAN ŠÚ MAN [. . .] / ^r qar ¹ -du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma \ ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú \ ^{lú} PA.[LU]
H-12	3-4	[. . . ^{kur} Aš-šu]r-ma eṭ-lu qar-du šá ina ^{giš} ^r TUKUL ¹ -[ti . . .] / [. . . šá]-nin-šú la-a TUKU-ú ^{lú} PA \ [LU]
H-14	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ- lu \ qar-du šá ina ^{giš} TUKUL-ti \ Aš-šur \ EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat / LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
H-23	3b-5a	MAN ^{kur} [Aš-šur] A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du / [šá i]na ^{giš} TUKUL-ti \ [Aš-šur] \ EN-šú \ DU.DU-ku- ma ina mal[-ki.]MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU- ú / [^l] ^ú SIPA
H-27	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ- lu \ qar-du \ šá ina ^{giš} TUKUL-[ti . . .] / [. . .] mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú \ ^{lú} PA ¹ .LU
H-29	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ- lu qar-du / šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ \ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
H-30	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ / MAN ^{kur} Aš-šur \ ma

H-31	2b-4a	<p><i>eṭ-lu qar-du šá ina</i> \ ^{giš}TUKUL-^ṽti¹ [. . .] ^ṽDU¹.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú \ ^{lú}SIPA</p> <p>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ / \ MAN ^{kur}Aš-šur-ma <i>eṭ-lu qar-du</i> \ <i>šá ina</i> ^{giš}TUKUL-ti Aš-šur \ EN-šú DU.DU-ku-ma ina mal-ki.MEŠ ša kib-rat LÍMMU-ta šá-nin-šú / \ la-a TUKU-ú ^{lú}SIPA</p>
H-32	1b-2	<p>MAN ^{kur}[Aš-šur] / [. . .] \ <i>eṭ-lu qar-du</i> š[á in]a ^{giš}TUKUL-ti Aš-šur EN-šú \ DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta \ šá-ni[n-]šú la-a TUKU-ú \ ^{lú}[SIPA]</p>
H-33	2b-3a	<p>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur}Aš-šur-ma \ <i>eṭ-lu qar-du šá ina</i> ^{giš}TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ / \ šá kib-^ṽrat¹ LÍMMU-ta šá-nin-šú la-a TUKU-ú \ ^{lú}SIPA</p>
H-34	2b-3a	<p>MAN ^{kur}Aš-šur A ^ṽ10-ÉRIN¹.TÁḤ MAN ŠÚ MAN ^{kur}Aš-šur-ma \ <i>eṭ-lu qar-du šá ina</i> ^{giš}TUKUL-ti \ Aš-šur EN-šú DU.D[U-ku-ma] / ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a² TUKU-ú ^{lú}SIPA \</p>
H-35	2b-4a	<p>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur}Aš-šur-ma <i>eṭ-lu / qar-du šá ina</i> ^{giš}TUKUL-ti Aš-šur EN-šú \ DU.DU-ku-ma ina mal-ki.MEŠ šá kib-^ṽrat¹ / LÍMMU-ta šá-nin-šú \ la-a TUKU-ú ^{lú}SIPA</p>
H-b-1	2b-3a	<p>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur}Aš-šur-ma <i>eṭ-lu qar-du</i> \ <i>šá ina</i> ^{giš}TUKUL-ti Aš-šur \ EN-šú \ DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-^ṽta¹ / šá-nin-šú la-a TUKU-ú \ ^{lú}\SIPA</p>
H-b-2	2b-3a	<p>[. . . MA]N ŠÚ MAN ^{kur}Aš-šur-ma \ <i>eṭ-lu</i> \ <i>qar</i>\-^ṽdu¹ šá ina ^{giš}TUKUL-ti Aš[-š]ur \ EN-šú DU.DU-ku-ma / [. . . TUKU-]ú ^{lú}^ṽPA¹.LU</p>
H-d-2	2b-3a	<p>^ṽMAN ^{kur}Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ \ MAN ^{kur}Aš-šur-ma¹ \ [. . .] / ^ṽšá-nin-šú la-a TUKU-ú ^{lú}SIPA¹</p>
I-1	2	<p>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḤ¹ MAN ŠÚ MAN ^{kur}Aš-šur-ma <i>eṭ-lu qar-du šá ina</i> ^{giš}TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú}SIPA</p>
I-2	2b	[. . .]
I-3	1b	MAN ^{k[ur]} Aš-šur . . .]
I-4	2a	<p>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur}Aš-šur-ma <i>eṭ-lu</i>¹[. . .]</p>

I-7	2	[. . . DU.DU- <i>k</i>]u-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú l[a-a . . .]
I-12	1b-2a	MAN ^{kur} Aš-šur / A 10-ÉRIN.TÁḤ MAN GAL-e MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
I-13	1b-2a	MAN ^{kur} Aš-šur / A 10-ÉRIN.TÁḤ MAN GAL-e MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šu[r-ma] eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-š]ur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
I-16	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú / ^{lú} SIPA
I-24	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ / [. . .]
I-25	2b	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN GAL-e MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.[M]EŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
I-26	1b-2	^r MAN ^{kur} Aš-šur A 10 ¹ -[ÉRIN.] ^r TÁḤ ¹ / MAN GAL MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur-ma ^r eṭ-lu qar-du ¹ šá ina ^r ^{giš} TUKUL-ti ¹ [. . . EN-] ^r šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib ¹ [-rat . . .]
I-27	2	MAN ^{kur} Aš-šur A [10]-ÉRIN.TÁḤ [. . .]
I-28	1b-2a	MAN ^r ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu / [. . . ^{giš} TUKUL]- ^r ti Aš-šur ¹ [. . .]
I-30	2-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN GAL MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur-ma ¹ eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú / ^{lú} SIPA
I-x	1b-2	[. . .] / ^r A [?] [10]- ^r ÉRIN [?] .TÁḤ [?] MAN [?] GAL [?] -e [?] MAN [?] dan [?] -nu [?] ¹ [MAN] ^r ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du ¹ [. . .]
L-1-2	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú / ^{lú} SIPA
L-5	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu ¹ \ qar-du šá ina ^{giš} TUKUL-ti Aš-šur \ EN[-šú . . .] / [^l]PA ¹ .LU
L-6	2-3a	[. . .] eṭ-lu qar-[d]u šá \ ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina [. . .] / [. . .] ^{lú} SIPA \

L-7	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú \ DU.DU-ku-ma ina mal-ki\MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú / lúSIPA
L-8	1b-2a	MAN ^{kur} [Aš-š]ur / A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} [TUKUL]-ti Aš-šur \ EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-[š]ú la-a TUKU-ú lúSIPA
L-10	1b-2	MAN ^{kur} Aš-šur / \ A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur \ EN-šú \ DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú lúSIPA
L-11	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} \Aš-šur\ma eṭ-lu qar\-[du . . .] 'DU.DU-ku ¹ -ma ina mal-ki\MEŠ / šá kib\rat LÍMMU-ta šá-nin-šú la-a TUKU-ú lúSIPA
L-17	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ \ [. . .] ŠÚ MAN ^{kur} Aš-šur\ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-ŠÚ ¹ DU.DU-ku-ma ina mal-ki.MEŠ šá kib-ra[t] / LÍMMU-ta šá-nin-šú la-a TUKU-ú lúSIPA
L-18	2b-3a	[. . .] ^{kur} Aš-šur A \ 10-ÉRIN.TÁḤ \ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TU[KUL]-ti Aš-šur EN\šú DU.DU-ku-ma ina mal-ki.MEŠ \ šá kib-rat \ x x . . . / [. . . TU]KU-ú lúPA. 'LU ¹ \
L-20	2b-3a	MAN ^{kur} Aš-šur \ A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur \ EN-šú DU.D[U-ku-ma . . .] / [. . . LÍMMU-]ta šá-nin-šú \ la\ma TUKU-ú \ lúSIPA
L-33	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du \ [. . .] / [. . . ki]b-rat \ LÍMMU-ta \ šá-nin-šú la-a TUKU-ú lúSIPA
L-34	2b-3a	MAN ^{kur} Aš-šur \ A 10-ÉRIN.TÁḤ \ MAN [. . .] / EN-šú (DU.)DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú lúSIPA \
L-35	2b-3a	MAN ^{kur} Aš-šur A \ 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur ¹ -ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti 'Aš-šur ¹ EN-šú DU.DU-ku-ma ina mal-ki.MEŠ / šá kib-rat LÍMMU-ta šá-nin-šú la-a \ TUKU-ú \ lúSIPA
L-36	2b-4a	MAN ^{kur} Aš-šur \ A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš[-šur-ma] / \ eṭ-lu \ qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú \ DU.DU-ku-Šma ¹

		\ <i>ina mal-ki</i> .MEŠ \ <i>šá kib-rat LÍMMU-ta šá-n[in-šú]</i> / <i>la-a TUKU-ú</i> ^{lú} SIPA
N-6	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma / [. . . DU.D]U-ku-ma <i>ina mal-ki</i> .MEŠ <i>šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú</i> ^{lú} PA ¹ .LU
N-8	1b-2a	MAN ^{kur} Aš-šur [. . .] / ¹ ŠÚ ¹ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du <i>šá ina</i> ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma \ <i>ina mal-ki</i> .MEŠ <i>šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú</i> ^{lú} SIPA
N-12	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu / qar-du <i>šá ina</i> ^{giš} TUKUL-ti Aš-šur EN-šú ¹ D ¹ [U.D]U-ku-ma <i>ina mal-ki</i> .MEŠ <i>šá ki[b-ra]t LÍMMU-ta šá-nin-šú la-a TUKU-ú</i> ^{lú} SIPA
N-13	2b	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MÁN ^{kur} Aš-šur-ma eṭ-\ ¹ lu ¹ qar-du <i>šá ina</i> ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU[-ku]\-ma <i>ina mal-ki</i> .MEŠ <i>šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú</i> ^{lú} SIPA
N-16	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du / <i>šá ina</i> ^{giš} TUKUL-ti Aš-šur \ EN-šú DU.DU\ku\ma <i>ina mal¹-ki</i> .MEŠ \ <i>šá kib-rat LÍMMU-ta šá-nin-šú \ ¹la¹-a TUKU-ú</i> ^{lú} SIPA
N-17	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma \ / eṭ-lu qar-du <i>šá ina</i> ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma <i>ina mal-ki</i> .MEŠ <i>šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú</i> ^{lú} SIPA
N-19	2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du <i>šá ina</i> ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma <i>ina mal-ki</i> .MEŠ <i>šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú</i> ^{lú} SIPA
P-2	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du <i>šá ina</i> ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma <i>ina mal-ki</i> .MEŠ <i>šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú</i> / ^{lú} SIPA
P-3	2b	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁ[H] MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du <i>šá ina</i> ^{giš} TUKUL-ti Aš-šur[E]N-šú DU.DU-ku-ma <i>ina mal-ki</i> .MEŠ <i>šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú</i> ^{lú} PA.L[U]
P-4	1b-2a	MAN ^{kur} Aš-šur / A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du <i>šá ina</i> ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma \ <i>ina mal-ki</i> .MEŠ <i>šá kib-rat LÍMMU-ta šá-¹nin¹-šú la-a TUKU-ú</i> ^{lú} SIPA
S-1	1b-2a	MAN ^{kur} Aš-šur / [. . . ^{giš}]TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma

		<i>ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú</i> lúSIPA
S-2	2a	[. . . ^{kur} Aš]- ^r šur ¹ [. . . ^{kur}] ^r Aš-šur-ma ¹ eṭ ¹ -lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú lúSIPA
S-3	2a	[. . .] ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina \ ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta \ ^r šá ¹ -nin-šú la-a TUKU-ú lúSIPA
S-4	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá i[na . . . E]N-šú DU.DU-ku-ma ina mal-ki.MEŠ ¹ / šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú lúSIPA
S-6	1b-2a	[. . .] / eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú lúSIPA
S-7	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du / ^r šá ina ¹ ^{giš} TUKUL-ti Aš-šur EN-šá DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú lúSIPA
S-8	1b-2a	[. . .] / A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur E[N]-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú lúSIPA
S-11	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ / MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú lúSIPA
S-12	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma / ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú lúSIPA
S-13	2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú lúSIPA
S-15	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN. ^r TÁḪ ¹ / [. . . ^{giš}]TUKUL-ti Aš-šur EN-šú DU.DU-ku-[ma] ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú l[a-a T]UKU-ú lúSIPA
S-17	2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú ¹ la-a TUKU-ú lúSIPA
S-20	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḪ / MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU ¹ .DU-ku-ma ina

S-21	1b-2a	<i>mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú^{lú}SIPA MAN^{kur} Aš-šur / [. . .]^{kur} Aš-šur-ma eṭ-lu qar-du šá ina^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU- ta šá-nin-šú la-a TUKU-ú^{lú}SIPA</i>
S-22	1b-2a	<i>MAN^{kur} . . . / eṭ-lu qar-du šá ina^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-ra[t] LÍMMU-ta šá-nin-šú la-a TUKU-ú^{lú}SIPA</i>
S-26	3b-5a	<i>MAN^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN^{kur} Aš-šur-ma e[ṭ- lu] / qar-du šá ina^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal^l-ki.MEŠ šá [. . .] / LÍMMU-ta šá-nin-šú la-a TUKU-ú^{lú}SIPA</i>
S-a-1	1b-2a	<i>MAN^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ / MAN^{kur} Aš-šur-ma eṭ-lu qar-du šá ina^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú [a-a] TUKU-ú^{lú}SIPA</i>
S-a-2	1b-2a	<i>MAN^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN^{kur} Aš-šu[r-ma] / eṭ-lu qar-du šá ina^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú {la}-a TUKU-ú^{lú}SIPA</i>
S-b-1	1b-2a	<i>MAN^{kur} Aš-šur A 10-ÉRIN.TÁḪ [. . .] / šá ina^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá- nin-šú la-a TUKU-ú^{lú}SIPA</i>
S-b-2	1b-2a	<i>MAN^{kur} Aš-šur A 10-ÉRIN.TÁḪ / [. . . qa]r-du šá ina^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU- ta šá-nin-^r šú la¹-a TUKU-ú^{lú}SIPA</i>
S-c-4	1b-2a	<i>MAN^{kur} Aš-šur A [. . .] / MAN^{kur} Aš-šur-ma eṭ-lu qar-du šá ina^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá^l kib- rat LÍMMU-ta šá-nin-šú la-a TUKU-ú^{lú}SIPA</i>
S-d-1	1b-2a	<i>MAN^{kur} Aš-šur / A 10-ÉRIN.TÁḪ MAN ŠÚ MAN^{kur} Aš-šur-ma eṭ- lu qar-du šá ina^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú^{lú}SIPA</i>
S-d-2	2a	<i>MAN^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN^{kur} Aš-šur-ma eṭ- lu qar-du šá ina^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú^{lú}SIPA</i>
T-2	1b-2a	<i>MAN^{kur} Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN^{kur} Aš-šur-ma / eṭ- lu qar-du šá ina^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma [. . . mal-ki.M]EŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú^{lú}SIPA</i>
T-5	2b-3a	<i>MAN^{kur} Aš-šur A^l 10-ÉRIN.TÁḪ MAN ŠÚ MAN^{kur} Aš-šur-ma eṭ-</i>

T-6	1b-2a	<p><i>lu qar-du šá ina</i> ^{giš}TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú / la-a TUKU-ú ^{lú}SIPA</p> <p>ʾMAN ^{kur}Aš-šur A 10-ÉRIN.TÁḪ / MAN ŠÚ MAN ^{kur}Aš-šur-ma eṭ-lu qar-du šá ina ^{giš}TUKUL-ti Aš-šur EN-šú DʾU.Dʾ[U-ku]-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú}SIPA</p>
T-7	1b-2a	<p>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ / MAN ^{kur}Aš-šur-ma eṭ-lu qar-du šá ina ^{giš}TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ [Š] šá kib-rat LÍMMU-ta šá-nin[-šú] la-a TUKU-ú ^{lú}PA.LU</p>
T-8	2a	<p>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur}Aš-šur-ma eṭ-lu qar-du šá ina ^{giš}TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú}SIPA</p>
Y-10	2b-3a	<p>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur}Aš-šur-ma eṭ-lu qar-du šá ina ^{giš}TUKUL¹-ti Aš-šur EN-šú DU.DU-ku-ma / ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú}SIPA</p>
Y-11	2b-4a	<p>MAN ^{kur}Aš-šur DUMU ^dIŠKUR-ÉRIN.TÁḪ [MA]N GAL-e MAN dan-ni / MAN ŠÚ MAN ^{kur}Aš-šur-ma eṭ-lu qar-du šá ina ^{giš}TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú / la-a i-šu-ú ^{lú}SIPA</p>
Y-39	2b-4a	<p>MAN ^{kur}Aš-šur A 10-ÉRIN.ʾTÁḪʾ MAN GAL / MAN dan-nu MAN ŠÚ MAN ^{kur}Aš-šur-ma e[t-lu] qar-du šá ina ^{giš}TUKUL-ʾti¹ Aš-šur EN-šú DU.DU-ku{-ma} ina mal-ki.MEŠ / šá kib-rat LÍMMU-ta šá-ni[n-šú] la-a TUKU-ú ^{ʾlú}ʾSIPA</p>
Y-45	2b-4a	<p>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ MAN ^{kur}AŠ-ʾma¹ / [e]t-lu qar-du šá ina ^{giš}TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-ʾšu¹ / la-a TUKU-ú ^{lú}SIPA</p>
Y-46	2b-4a	<p>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḪ MAN ŠÚ / MAN ^{kur}Aš-šur-m[a . . . ^g] ^{iš}TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat / ʾLÍMMU-ta šá-n¹[in-šú . . .]¹ ^{lú}SIPA</p>
Y-47	2b-4a	<p>MAN ^{kur}Aš-šur A 10-ÉRIN.TÁḪ / [. . . ^{giš}TUKUL-t]i Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat / [. . .]</p>
Y-55	3b-5a	<p>MAN ^{kur}Aš-šur A ^dIŠKUR-ÉRIN.TÁḪ MAN GAL-e ʾMAN¹ dan-ni MAN ŠÚ MAN ^{kur}Aš-šur-ma eṭ-lu / qar-du šá ina ^{giš}TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú / la-a i-šu-ú ^{ʾlú}ʾSIPA</p>

Y-60	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina ^{lú} SIPA ʾmal ¹ -ki.ʾMEŠ ¹ šá kib-rat LÍMMU-ta ¹ / ʾšá ¹ -nin-šú la-a TUKU-ú
Z-1	4-6a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du / šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ¹ ina mal-ki.MEŠ / šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
Z-2	3b-5a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu / qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta / šá-nin-šú la-a TUKU-ú ^{lú} PA\LU
Z-3	2b-3a	MAN ^{kur} Aš-šur ʾA ¹ [10-ÉRIN.TÁḤ] MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-ʾšú ¹ / [DU].DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ʾta ¹ [. . .] la-a TUKU-ú ^{lú} SIPA
Z-6	3b-5a	MAN { ^{kur} } Aš-šur A 10-ʾÉRIN ¹ .TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma ʾeṭ ¹ -lu qar-du / šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ʾku-ma ina mal-ki.MEŠ šá ¹ kib-rat LÍMMU-ta / šá-nin-šú la-a TUKU-ʾú ¹ ^{lú} PA.ʾLU ¹
Z-8	1a-2a	. . . / qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.ME[Š . . .]
Z-9	1b-2a	[. . .] / [. . . ^{kur} Aš-š]ur-ma eṭ-lu qar-du šá i-na ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma i-na mal-ku.MEŠ šá kib-rat LÍMMU-ta šá-nin[-šú . . .]
Z-10	1b-2a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ / MAN ^{kur} Aš-šur-ʾma eṭ-lu qar ¹ -du šá ina ^{giš} TUKUL-ti Aš-šur E[N]-šú ʾDU ¹ .DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
Z-a-1	2b-3	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du / šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal ¹ -ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
Z-b-2	2b	[. . . e]ṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ʾku-ma ¹ [. . .] ʾmal ¹ -[ki].ʾMEŠ ¹ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
WFL-1	2b-3a	[. . .] MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú / [. . .]
WFL-2	1b-2a	[M]AN ^{kur} Aš-šur / [. . . 10]-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-

		<i>ma eṭ-lu qar-du šá ina</i> ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
WFL-3	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du / šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU[-t]a šá-nin-šú la-a TUKU-ú \ ^{lú} SIPA
WFL-5	2b-3	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ- lu qar-du / ^ʾ šá ¹ ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
WFL-16	1b-2	[. . .] / [. . .] MAN ^{ʾkur} Aš-šur-ma ^ʾ eṭ ¹ -[lu . . .] ^ʾ šá ina ^{giš} TUKUL-ti ¹ A[š-šur . . .]
E-c-2	i 1-6	[. . .] ^ʾ x ¹ / [. . .] Aš-šur / [. . . DU.DU-k]u-ma / [. . . šá kib-rat / [. . . šá]-nin-šú / [. . .] ^ʾ TUKU ¹ -ú ^{lú} SIPA
B-b	3b-6a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ / MAN ^{kur} Aš-šur-ma [eṭ]- ^ʾ lu ¹ qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú / DU.DU-ku- ^ʾ ma ¹ ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú / la-a TUKU- ^ʾ ú ¹ ^ʾ [^ʾ ú] ^ʾ SIPA ¹
G-a	4b-7a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ ¹ MAN ŠÚ / MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur / EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat / LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
M-niche	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN GAL MAN dan-nu MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu / qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá- nin-šú la-a i-šu-ú ^{lú} SIPA
S-a	4b-8a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ / [MA]N ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur / [E]N-šú DU.DU-ku-ma ina mal-ki.MEŠ / [š]á kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú / ^{lú} SIPA
3.A(a).SVII	1	[. . .] ^ʾ x x x x ¹ [. . .]
1962.14	3b-4a	MAN ^{kur} Aš-šur DUMU 10-ÉRIN.TÁḤ MAN [. . .] / ^ʾ EN ¹ -šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-t[a . . .]
AC I.1928.1	2a	[. . . la]-a TUKU-ú ^{lú} SIPA
Aleppo 1	1	[. . . qar-]du šá ina ^{giš} TUKUL-ti Aš-šur EN{-šú} DU.DU-ku-ma ina mal-ki.MEŠ[. . .]
Aleppo 2	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN GAL MAN dan-nu [. . .] / LÍMMU-ta šá-nin-IN-šú la TUKU-ú SIPA

AO 19856	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN GAL MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat / LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
Beirut	2b-5a	MAN ^{kur} Aš-šur 'A' [. . .] / [. . .] eṭ-lu qar-du [. . .] / [. . . k] ib-rat LÍMMU-ta [. . .] / [. . .]
BM 139983	4b-7a	MAN ^{kur} Aš-šur 'A 10-ÉRIN.TÁḤ' MAN ŠÚ MAN ^{kur} Aš-šur / eṭ-lu qar ^l -du šá ina ^{giš} TUKUL-ti 'Aš-šur ^l EN-šú DU.DU-ku-ma / ina mal-'ki ^l .MEŠ šá kib-rat LÍMMU-ta 'šá-nin ^l -šú la-a TUKU-ú / ^{lú} PA.[L]U
BM 139999	2b-3a	[. . .] / 'ina mal-ki ^l .MEŠ šá kib-'rat LÍMMU-ta ^l [. . .]
Charité	2b-3a	[. . .] / EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá [. . .]
Detroit 50.32	3-4a	[. . .] ^{giš} TUKUL-ti Aš-šur 'EN ^l -šú DU.DU-k[u-ma . . .] / [. . . ^{lú} PA].LU
Emory	3b-4a	[. . .] ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur / [. . .] šá-nin-šú la-a TUKU-ú ^{lú} SIPA
HMA	1b-2a	[. . . 10]-'ÉRIN.TÁḤ' MAN GAL / [. . . la]-a i-'šu ^l -[ú . . .]
LA 71.73.1b	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN GAL MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur-ma 'eṭ-l ^l [u . . .] / 'LÍMMU ^l -ta šá-nin-šú la-a TUKU-ú ^{lú} SIPA
LBAF	2b-3a	[. . . M]AN GAL MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat / LÍMMU-ta šá-nin-šú la-a TUKU-ú ^{lú} [SIPA]
Lyon 531	1	[. . .] qar-du šá ina ^{giš} TUKUL-ti 'Aš-šur . . . ^l
O.274	2b-4a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN GAL MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur-ma / eṭ-lu qar-du šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la TUKU-ú / ^{lú} SIPA
O.277	2b-3a	MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN GAL MAN <i>dan-nu</i> MAN ŠÚ MAN ^{kur} Aš-šur-ma eṭ-lu qar-du / šá ina ^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a i-šu-ú ^{lú} SIPA
Paley 1989, 3a5		'MAN ^l ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN 'ŠÚ MAN ^{kur} Aš-šur-ma ^l
Paley 1989, 3c5b		MAN ^{kur} Aš-šur A 10-ÉRIN.TÁḤ MAN ŠÚ MAN ^{kur} Aš-šur-ma
Vatican 15026 1-2		[. . .] ' . . . ^l / [. . .] mal-ki.MEŠ šá kib-rat LÍMMU-ta

Zurich 1913 2b-3a MAN^{kur} Aš-šur A 10-[ÉRIN.TÁ]Ḫ MAN ŠÚ MAN^{kur} Aš-šur-ma
eṭ-lu qar-du šá ina^{giš} TUKUL-ti Aš-šur EN-šú DU.DU-ku-ma ina
mal-ki.MEŠ šá kab-rat LÍMMU-ta šá-nin-šú la-a TUKU-ú /
lúSIPA

Line 3

- B-1 3b-4a *tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi-ra la-a*
TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat
UN.MEŠ i-pe-lu / NÍTA dan-nu mu-kab-bi-is
- B-5 2b-3a *tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi-ra la-a*
TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-^ʿḫar^ʿ / kiš-šat
UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is
- B-14 2b-3a *[. . .] / gap-šú šá ma-ḫi-ra la-^ʿa^ʿ [TUKU]-^ʿú^ʿ MAN mu-ša[k-niš . .*
. kan]-^ʿšu^ʿ-te-^ʿšú^ʿ šá[na]p[-ḫar . . .] ^ʿNÍTA^ʿ d[an]-nu mu-kab-bi-
is
- B-15 3b-4a *[. . . TUKU]-^ʿú^ʿ MAN mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-*
šat UN.^ʿMEŠ^ʿ i-pe-lu NÍTA dan-nu / [. . .]
- B-16 3b-4 *tab-ra-te la a-di-ru GIŠ.[LÁ . . .] / [. . . ma-ḫi-]ra la-a TUK[U]-ú*
^ʿMAN mu^ʿ-šak-niš [l]a kan-šu-t[e]-šú šá nap-ḫar kiš-šat UN.MEŠ
i-p[e-lu . . .]
- B-23 2b-3a *tab-ra-a-te la a-di-ru GIŠ.LÁ e-d[u]-ú \ gap-šú šá ma-ḫi-ra^ʿ la-a*
TUKU-ú / MAN mu-šak-niš la kan-šu-te-šú \ šá nap-ḫar kiš-šat
UN^ʿ.MEŠ \ i-pe-lu NÍTA dan-nu \ mu\ kab-b[i]-is
- B-24 3b-4a *tab-ra-a-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi-ra la-a*
TUKU-ú MAN mu-šak-niš la kan[-šu-te-šú . . .] / NÍTA dan-nu
mu-kab-bi-is
- B-26 4b-5a *tab-ra-a-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi-ra la-a*
TUKU-ú MAN mu-šak-niš / la kan-šu-te-šú šá nap-ḫar kiš-šat
UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is
- B-28 4 *[. . . kan]-^ʿšu-te-šú^ʿ šá nap-[ḫar . . .]*
- B-30 2b-3a *tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi-ra / la-a*
TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat
UN.MEŠ i-pe-lu N[ÍTA da]n-nu mu-kab-bi-is^ʿ
- B-32 4b-5a *tab-ra-a-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi-ra la-a*

		TUKU-ú MAN mu-šak-niš la kan-šu-te-šú / šá nap-ḥar kiš-šat UN.MEŠ i-pe ¹ -lu NÍTA dan-nu mu-kab-bi-is
C-3	3b-5a	tab-ra-a-te / la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ / i-pe-lu NÍTA ¹ dan ¹ -nu mu- ¹ kab ¹ -bi-is
C-4	3b-4a	tab-ra-te ¹ la a-di-ru GIŠ.LÁ e-du-ú gap-šú / [. . . M]AN mu-šak- niš la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-DIŠ-pe-lu NÍTA dan-nu mu-kab-bi-is
C-6	3b-4a	tab-ra-a-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú / šá ma-ḥi-ra la-a ¹ TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is
C-8	3b-5a	tab-ra-a-te la a-di-ru GIŠ.LÁ / [. . . mu-š]ak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe-lu / [. . .]
C-11	3b-4a	tab-ra-a-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra / [. . . mu- š]ak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is
C-13	3b-4a	tab-ra-a-te ¹ la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú MAN mu-šak-niš / la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-[p]e-lu NÍTA ¹ dan-nu mu-kab-bi-is
C-b-2	2b-3a	tab-ra-a-te la a-di-ru GIŠ.LÁ / e-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe-lu ¹ NÍTA ¹ dan-nu mu-kab-bi-is
D-2	2b-3a	[tab]- ¹ ra-te la a ¹ -di-ru GIŠ.LÁ e-du-ú / ¹ gap-šú šá ma-ḥi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat UN ¹ . [MEŠ] ¹ i-pe-lu NÍTA dan-nu mu-kab-bi-is ¹
D-5	3b-4a	[. . . a-di]-ru GIŠ. ¹ LÁ ¹ / [. . .]
D-6	3a	[. . .] U ¹ x x ¹ [. . .] ¹ x x ¹ [. . .] ¹ x x ¹ [. . .]
D-7	3-4a	tab-ra-a-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḥar [ki]š-šat UN.MEŠ i-pe-lu NÍTA dan-nu / mu-kab-bi-is
D-8	2b-3a	tab-ra-a-te ¹ la a-di-ru ¹ GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la- ¹ a ¹ [. . .] ¹ mu-šak-niš ¹ / la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe- lu NÍTA dan-nu mu-kab-bi-is
D-9	5-6a	[. . .] ¹ e ¹ -du-ú gap-šú ¹ šá ma ¹ -ḥi-ra la-a TUKU-ú ¹ MAN mu ¹ [-šak- niš . . .] / [. . .] i-pe-lu NÍTA ¹ dan ¹ -nu ¹ mu-kab-bi- ¹ is
E-3	7b-10	tab-ra-a-te la a-di-ru / GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú / MAN mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat /

		¹ UN ¹ .MEŠ <i>i-[p]e-lu NÍTA dan-nu mu-kab-bi-is</i>
E-5	3b-4	[. . .] / <i>e-du-ú¹ gap¹-šú šá ma-ḥi-¹ra la-a¹ TUKU-¹ú¹ MAN¹ mu-šak-niš la¹ kan-¹šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe¹-[lu . . .]</i>
F-1	3b-4a	<i>t[ab-ra-]te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú MAN mu-šak¹-n[iš . . .] / kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu [mu-ka]¹b¹-bi-is</i>
F-2	2b-3a	<i>tab-ra-a-te la a-di-ru GIŠ.LÁ / [. . . i-]pe-lu NÍTA dan-nu mu-kab-bi-is</i>
F-3	2b-3a	<i>tab-ra-te la a-di-ru / GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá¹ nap-ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
F-4	3b-4a	<i>¹tab¹-ra-a-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat / UN.MEŠ ¹i-pe¹-lu NÍTA dan-nu mu-kab-bi-¹is¹</i>
F-6	2b-3a	<i>tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú / gap-šú šá ma-ḥi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA [da]n-nu mu-kab-bi-is</i>
F-8	2b-3a	<i>tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra / la-a TUKU-ú MAN mu-šak-niš la kan-¹šu¹-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
F-9	2c-3	<i>tab-ra-te / la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-¹ḥar¹ kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
F-14c	2b-3a	<i>tab-ra-¹te¹ la a-di-ru GIŠ.LÁ e-du-ú gap-šú / [. . .] la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
F-16	2b-3a	<i>tab-ra-te la a-di-ru GIŠ.L[Á . . .] / la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
F-17	2c-3a	<i>ta[b-r]a-te la a-di-ru / [. . . TUKU-]¹ú¹ MAN mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat [U]N.MEŠ i-pe-lu NÍTA dan-nu mu-kab-¹b¹[i-is]</i>
G-2	2b-3a	<i>tab-ra-a-te / \ la a-di-ru GIŠ.LÁ e-du-¹ú¹ \ gap-šú šá ma-ḥi-ra la-a [TUKU]-ú \ MAN mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
G-3	3b-4a	<i>tab-ra-a-te \ la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú MAN mu-šak-niš / la kan-šu-te-šú šá nap-ḥ[a]r kiš-šat UN.MEŠ i-pe-lu \ NÍTA dan-nu mu-kab-bi-is</i>

G-4	3b-4a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar \ \ [kiš- šat]</i> 'UN.MEŠ <i>i-pe¹-lu NÍTA dan-nu mu-kab-bi-is</i>
G-6	3b-4a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú \ MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ / \ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
G-7	3b-4a	<i>t[ab-r]a-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú / MAN <i>mu-šak-niš la \ kan-šu-te-šú \ šá nap-ḫar kiš-[šat]</i> \ UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-b[i-i]s</i>
G-8	2b-3a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra / [l]a-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar \ kiš-šat</i> U[N.MEŠ <i>i]-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
G-9	3b-4a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú \ / šá ma-ḫi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-k[ab-bi-]is</i>
G-10	3	<i>tab-ra-te la a-di-ru</i> GIŠ.'LÁ <i>e-du-ú¹ \ gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-¹ḫar kiš¹-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu ¹mu-kab-b¹[i-is]</i>
G-11	3b-4a	<i>tab-ra-te la \ a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú \ šá ma-ḫi-ra [la]-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú \ \ šá nap-ḫar kiš-šat</i> UN.MEŠ \ <i>i-pe-lu NÍTA dan-nu mu-kab-¹bi-is¹</i>
G-12	2c-3	[. . .] / <i>la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a \</i> TUKU- ú MAN <i>mu-šak-niš la \ kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i- pe-lu NÍTA dan-nu mu-kab-bi-¹is¹</i>
G-13	2c-3a	<i>tab-ra-te / la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú \ šá ma-ḫi-ra ¹la-a</i> TUKU ¹ -ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
G-14	2b-3a	<i>tab-ra-a-te la a-¹di¹-ru / \</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú \ MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar \ kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu \ mu-kab-bi-is</i>
G-15	2b-3a	<i>tab-ra-te \ la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra / [l]a-a</i> TUKU-ú ¹ MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ \ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is \</i>
G-16	2b-3a	<i>tab-ra-te la a-d[i-r]u</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra l[a-a</i> TUKU]-ú MAN <i>mu-šak-niš / [l]a kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
G-18	4b-5a	<i>tab-ra-te \ la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-š[ú] šá ma-ḫi-ra la-a</i>

		TUKU-ú MAN <i>mu-šak-niš / la kan-šu-te¹-šú šá nap-ḥar kiš-šat</i> UN.MEŠ \ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i> <i>tab-ra-te la a-di-¹ru¹ GIŠ.LÁ e-du-ú¹ gap-šú šá \ ma-ḥi-ra la-a</i> TUKU-ú MAN <i>m[u-šak-niš . . .]</i>
G-20	3b	
G-25	1'	<i>[tab-ra(-a)]\te \ [. . .]</i>
G-27	5-7a	<i>¹tab\ra-¹te¹ la a\di-ru GIŠ.LÁ e-du-ú \ gap-šú šá ma-ḥi-ra \ /</i> <i>¹la\ a TUKU-ú MAN mu\šak-niš la kan-šu-te-šú \ šá nap-ḥar</i> <i>kiš-šat UN.MEŠ \ / \ i-pe-lu NÍTA \ ¹dan-nu¹ mu-kab-bi-is \</i>
G-29	2b-3a	<i>tab-ra-te / la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe\lu NÍTA dan-nu mu-kab-bi-is</i>
G-30	2b-3a	<i>tab-ra-a-te la a-di-ru GIŠ.LÁ e-du-ú / gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu \ N[ÍT]A dan-nu mu-kab-bi-is</i>
G-31	3-4a	<i>tab-ra-a-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra \ la-a</i> TUKU-ú MAN <i>mu-šak-niš [la k]an-šu-te-šú \ šá nap-ḥar kiš-šat</i> UN ¹ .MEŠ \ / <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
G-a-1	4b-6	<i>tab-ra-te / la a-¹di-ru¹ GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš / [l]a ¹kan-šu¹-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
G-c-2	3b-4a	<i>tab-ra-te la ¹a¹-[di-r]u GIŠ.¹LÁ e-du-ú¹ / gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA d[an-nu mu-k]ab-bi-¹is¹</i>
G-c-4	4b-6a	<i>tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú / šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-sak-niš ¹la kan¹-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu / NÍTA dan-nu mu-kab-bi-is</i>
G-d-1	2b-3a	<i>tab-ra-te la a-di-ru GIŠ.LÁ / [. . .] ma-ḥi-ra la-a TUKU-ú MAN</i> <i>mu-šak-niš la kan-šu-te-šú \ šá nap-ḥar kiš-šat UN.MEŠ i-pe¹-lu¹</i> <i>NÍTA dan-nu \ mu-kab-bi-is</i>
G-d-2	2b-3a	<i>tab-ra-te la a-di-ru . . . / la-a TUKU-ú MAN mu-šak-niš la kan-šu-</i> <i>te-šú {šá} nap-ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-</i> <i>bi-is</i>
G-e-1	2c-3a	<i>tab-ra-te / la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú <i>¹MAN¹ mu-šak-niš la kan-šu-te-šú \ šá nap¹-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu ¹NÍTA¹ dan-nu mu-kab-bi-is</i>
G-e-2	2b-3a	<i>tab-ra-te la a-di-ru GIŠ.LÁ e-du[-ú] gap-šú šá ma-ḥi{-ra} la-a</i> TUKU-ú MAN <i>mu-šak-niš / la kan-šu-te-šú šá nap-ḥar kiš-šat</i>

		UN.MEŠ <i>i-pe-lu</i> NÍTA <i>dan-nu mu-kab-bi-is</i>
H-1	3b-5a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ / ¹ <i>e</i> -du-ú <i>gap-šú šá ma-ḫi-ra \ la-a</i> TUKU-ú \ MAN <i>mu-šak-niš \ la kan-šu-te-šú \ šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu</i> NÍTA <i>da[n-nu] / [m]u-kab-bi-is</i>
H-2	4b-5a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú \ šá ma-ḫi-ra la \ a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar \ kiš-šat</i> UN.MEŠ <i>i-pe \ lu \ / NÍTA dan-nu mu-kab-bi-is</i>
H-3	3b-4a	<i>tab-ra \ te la a-di-[ru GI]Š.LÁ e-du-ú gap-šú šá ma-ḫi-ra la-a</i> ¹ TUKU \ ú MAN ¹ <i>mu-šak[-niš] / \ la kan-šu-¹te-šú¹ \ šá nap-ḫar</i> <i>kiš-šat</i> UN.MEŠ <i>i-pe-lu</i> NÍTA <i>dan-nu mu-[kab-bi-i]s</i>
H-4	3b-5a	<i>tab-ra-a-te la \ a-di-ru /</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra \ la-a</i> TUKU-ú \ MAN <i>mu \ šak-niš la kan-šu-te-šú šá nap \ ḫar \ kiš-šat</i> UN.MEŠ <i>\ i-pe-lu / [N]ÍTA dan-¹nu¹ mu-kab-bi-is</i>
H-5	3b-5a	[. . .] / <i>la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú \ šá ma-ḫi-ra la-a</i> TUKU- ú MAN ¹ <i>mu¹-šak-niš la kan-šu-te-šú šá ¹nap-ḫar¹ kiš-šat</i> UN.MEŠ <i>i[-pe-lu . . .] / mu-kab-bi-is</i>
H-9	3b-4a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la \ a</i> TUKU-ú MAN <i>mu \ šak-niš \ la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu</i> NÍTA <i>dan-nu / mu-kab-bi-is</i>
H-10	3b-5a	[. . .] / <i>la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-</i> <i>lu \ NÍTA da[n-nu] / mu-kab-bi-is</i>
H-12	5-6a	[. . . TUKU-]ú MAN <i>mu-šak-niš la kan-¹šu-te¹[-šú . . .] / [. . .]</i>
H-14	3b-4a	<i>tab-ra-te la a-di-ru \</i> GIŠ. ¹ LÁ ¹ <i>e-du-ú \ gap-šú \ šá ma-ḫi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš / la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu</i> NÍTA <i>dan-nu \ mu-kab-bi-is \</i>
H-23	5b-7a	<i>tab-ra-te la a-¹di-r¹[u]</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú / [MAN] <i>mu-šak-niš la kan-šu-te-šú šá ¹nap-ḫa¹[r ki]š-</i> <i>šat</i> UN.MEŠ <i>i-pe-¹lu¹ NÍTA dan-nu / [mu]-kab-bi-is</i>
H-27	3b-5a	<i>tab-ra-a-te \ la a-di-r[u . . .] / [. . . ma-ḫi-r]a la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú \ šá nap-ḫar \ kiš-šat</i> UN.MEŠ ¹ <i>i¹[-pe-</i> <i>lu] / [. . .]</i>
H-29	3b-5a	<i>tab-ra-te / la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra \ la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ / <i>i-pe-lu</i> NÍTA <i>dan-nu mu-¹kab-bi¹-is</i>
H-30	2b-3	<i>tab-¹ra¹-a-te la a-di-ru /</i> GIŠ.LÁ <i>\ e-du-ú gap-šú \ šá [. . .] ¹la¹-a</i> TUKU-ú MAN <i>\ mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i>

H-31	4b-5	UN.MEŠ \i-pe-lu NÍTA 'dan ¹ -nu \mu-kab-bi-is tab-ra-te \la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi-ra la-a TUKU-ú / \MAN mu-šak-niš la kan-šu-te-šú \šá nap-ḫar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is
H-32	3-4a	[. . . l]a a-di-ru GIŠ.LÁ 'e ¹ -du-ú gap-šú \šá \ma-ḫi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-[šú] / [. . . nap]-ḫar kiš- šat \UN.MEŠ i-pe-lu NÍTA [d]an-nu mu-kab-bi-is
H-33	3b-4a	tab-ra-te \ 'la ¹ a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi-ra la-a TUKU-ú / \MAN mu-šak-niš la kan-šu-te-šú šá nap-ḫar \kiš-šat UN.MEŠ \ 'i-pe ¹ -lu NÍTA dan-nu mu-kab-bi-is
H-34	3b-5a	tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá / ma-ḫi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú \šá \nap-ḫar kiš-šat UN.MEŠ \i-pe-lu NÍTA dan-nu / mu-kab-bi-is
H-35	4b-6a	tab-ra-te / la a-di-ru \GIŠ.LÁ \e-du-ú gap-šú šá ma-ḫi-ra la-a TUKU- 'ú ¹ / MAN mu-šak-niš la kan-šu-te-šú šá nap-ḫar \kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is
H-b-1	3b-4a	tab-ra-te \la a-di-ru GIŠ.LÁ \e-du-ú \gap-šú \šá ma-ḫi-ra la-a TUKU-ú MAN mu-ša[k-niš . . .] / šá nap-ḫar kis-šat UN.MEŠ \l- pe-lu NÍTA dan-nu mu-kab-bi-is \
H-b-2	3b-4a	tab-ra-te \la a-di-ru GIŠ.LÁ e-d[u]-ú gap-šú šá ma-ḫi-ra / [. . . k]iš-šat UN.MEŠ \i-pe-lu \ 'NÍTA ¹ dan-nu mu-kab-bi-is \
H-d-2	3b-4a	'tab-ra-a-te' \ [. . .] / 'la kan-šu-te-šú šá nap-ḫar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu ¹ \ [. . .]
I-1	3	tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is
I-4	2b-3a	[. . .] / GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi-ra 'la ¹ [-a . . .]
I-7	3	[. . . kan-šu-]te-šú šá nap-ḫar kiš-šat ¹ UN.MEŠ i-pe-lu NÍTA d[an- nu . . .]
I-12	2b-3	tab-ra-a-te / la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi-ra la-a i- šú-ú ¹ MAN mu-šak-niš la kan-šú-te-šú šá nap-ḫar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-[nu m]u-kab-TAB-bi-is
I-13	2b-3a	tab-ra-a-te ¹ la a-di-ru / GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi- 'ra l ¹ a-a i- šú-ú MAN mu-šak-niš l[a kan]-šú-te-šú šá nap-ḫar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is
I-16	3b-4a	tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat

		UN.MEŠ <i>i-pe-lu</i> NÍTA <i>dan-nu</i> / <i>mu-kab-bi-is</i>
I-25	3a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a i-šú-ú</i> MAN <i>mu-šak-niš la kan-šú-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu</i> NÍTA <i>dan-nu mu-kab-bi-is</i> ¹
I-28	2b	[. . . <i>a-d</i>] ^r <i>i-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú MAN ¹ [. . .]
I-30	3b	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš</i> ¹ <i>la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu</i> NÍTA <i>dan-nu mu-kab-bi-is</i>
L-1-2	3b-4a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ / <i>i-pe-lu</i> NÍTA <i>dan-nu mu-kab-bi-is</i>
L-5	3b-4a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-^rú¹ \ gap-šú \ šá ma-ḫi-ra \</i> [<i>a-a . . .</i>] / ^r <i>i¹-pe-lu</i> NÍTA <i>dan-nu mu-kab-bi-is</i>
L-6	3b-4	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>e-du-^rú¹ . . .</i>] / [<i>. . . ma-^rḫi-ra la^a-a¹ . . .</i>] <i>la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ [<i>. . .</i>]
L-7	3b-4a	<i>tab¹-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-d^r[u-]ú gap-šú šá ma^a-ḫi-ra la^a-a</i> TUKU-ú MAN <i>mu^a-šak^a-niš la kan-šu-te-šú šá nap-ḫar kiš-šat \</i> / UN.MEŠ <i>i-pe-lu</i> NÍTA <i>dan-nu mu-^rkab-bi¹-is</i>
L-8	2b-4a	<i>tab-ra-a-te / la a^a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra \</i> <i>la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar</i> [<i>k</i>] <i>iš-šat</i> UN.MEŠ <i>i-pe-lu</i> NÍTA <i>dan-nu \</i> / <i>mu-kab-bai-is</i>
L-10	3-4a	<i>\ tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú \ šá ma-ḫi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar \</i> <i>kiš-šat</i> UN ¹ .MEŠ <i>i-pe-lu</i> NÍTA <i>dan-nu \</i> / <i>mu-kab-bi-is</i>
L-11	3b-4a	<i>tab-ra-a-te la a-di^a-ru \</i> GIŠ ^a .LÁ <i>e-du^a-^rú¹ . . .</i>] ^r <i>mu-šak^a-niš¹ \</i> / <i>la kan-šu-te-šú šá nap-ḫar kiš-š[a]t</i> UN.MEŠ <i>i-pe-lu</i> NÍTA <i>dan-nu mu-kab-bi-is</i>
L-17	3b-4a	<i>tab-ra-te la \ a^a-di-ru</i> GIŠ.LA <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš / la kan-šu-te-šú šá \</i> <i>nap-ḫar kiš-šat</i> UN ^a .MEŠ <i>\ i-pe-lu</i> NÍTA <i>dan-nu mu-kab-bi-is</i>
L-18	3b-4a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap[-šú š]á ma-ḫi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš \</i> / <i>la kan-šu-te^a-šú¹ . . .</i>] / [<i>. . . kiš-š</i>] <i>at</i> UN.MEŠ <i>\ i-pe-^rlu¹ \</i> / NÍTA <i>dan-nu mu-kab-bi-is</i>
L-20	3b-5a	<i>tab-ra-te la a^a-di-ru</i> [<i>. . .</i>] / [<i>. . .</i>] <i>la-a</i> TUKU-ú \ MAN <i>mu-šak-niš \</i> / <i>la \ kan-šu-te-šú šá nap-ḫar kiš-šat \</i> / UN.MEŠ [<i>. . .</i>] / [<i>. . .</i>]
L-33	3b-4	<i>tab-ra-te la a-di-ru</i> [<i>. . .</i>] / [<i>. . . mu-ša</i>] <i>k-niš \</i> / <i>la kan-šu-te-šú šá</i>

L-34	3b-4a	<i>nap-ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu \[. . .]</i> <i>tab-ra-te la a-di-ru \[. . .] / la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat UN.DIŠ.MEŠ i-pe-lu NÍTA dan-nu \ mu-kab-bi-is \</i>
L-35	3b-4a	<i>tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú / MAN mu-šak-niš la kan-šu-te-šú \ šá \ nap-ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
L-36	4b-5a	<i>tab¹-ra-te¹ la a-di-ru GIŠ.LÁ e-du-ú gap-šú \ šá ma-ḥi-ra \ la-a TUKU-ú MAN ¹mu¹-[šak-niš] / la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
N-6	2b-3a	<i>¹tab-ra-te¹ la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú MAN mu-š[ak-niš] / [. . .] dan-nu mu-kab-bi-is</i>
N-8	2b-3a	<i>tab-ra-te la a-di-ru GIŠ.LÁ [. . .] / [. . .] ma-ḥi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-¹šú¹ šá nap-ḥar kiš-šat \ UN.MEŠ \ i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
N-12	2b-3a	<i>t[ab-ra-t]e la a-di-ru \ GIŠ.LÁ ¹e¹-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú / šá nap-ḥar kiš-šat UN.MEŠ i-pe-l[u NÍ]TA dan-nu mu-kab-bi-is</i>
N-13	2c-3a	<i>¹tab-ra-te¹ / la a-di-ru \ GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra \ [. . . TUKU-]¹ú¹ MAN mu-šak-niš la kan-šu-t[e-šú . . . nap] \ ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
N-16	2b-3a	<i>tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú / MAN mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ \ i-pe-lu NÍTA dan-nu mu-kab \ bi-is</i>
N-17	2b-3a	<i>tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú \ gap-šú \ šá ma-ḥi-ra la-a TUKU-ú MAN mu-šak-niš \ / la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
N-19	2b-3a	<i>tab-ra-a-t[e] / la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
P-2	3b-4a	<i>tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la¹-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe-lu / NÍTA dan-nu mu-kab-bi-is</i>
P-3	3a	<i>[tab]-ra-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a TUKU-ú MAN mu-šak[-n]iš la kan-šu-te-šú šá nap-ḥar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
P-4	2b-3a	<i>tab-ra-te la a-di-ru / GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a</i>

		TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu' NÍTA dan-nu mu-kab-bi-is</i>
S-1	2b-3a	<i>tab-ra-te / [. . .] la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-ʿis¹</i>
S-2	2b-3a	<i>tab-ra-te / [l]a a-di-ʿru G¹IŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
S-3	2b-3a	<i>t[ab-ra-te . . .] / [. . .] ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu¹-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA \¹dan-nu¹ mu-kab-bi-is</i>
S-4	3b-4a	<i>tab-ra-te la a-di-ru GIŠ.LÁ e[-du-ú . . . š]á ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš / la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
S-6	2b-3a	<i>tab[-ra-te . . .] / gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
S-7	2b-3a	<i>tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú / ʿšá¹ ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
S-8	2b-3a	<i>tab-ra-te [. . .] / e-du-ú gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu[-te]-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
S-11	2b-3a	<i>tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra / la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
S-12	3b-4	<i>tab-ra-te la a-di-ru GIŠ.LÁ e-du-ú gap-šú / šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
S-13	2b-3	<i>tab-ra-te / la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
S-15	2b-3a	<i>tab-ra-te la a-di-ru GIŠ.LÁ / [. . . M]AN mu-šak-niš la kan-šu-te-ʿšú¹ [šá] ʿnap-ḥar¹ kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-ʿnu¹ [m]u-ʿkab¹-bi-is</i>
S-17	2b-3a	<i>tab-ra-t¹e¹ / la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>

S-20	2b-3a	<i>tab-ra-te la¹ a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú / MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
S-21	2b-3a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú / [. .]^r la¹-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu</i> NÍTA <i>dan-nu mu-kab¹-bi-is</i>
S-22	2b-3a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra . . . /</i> MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu</i> NÍTA <i>dan-nu mu-kab-bi-is</i>
S-26	5b-8a	<i>tab-ra-a-te la a-di-r[u] /</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš / la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu / mu-kab-bi-is</i>
S-a-1	2b-3a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú / MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
S-a-2	2b-3a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU- ^r ú ¹ / MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-ka[b]-bi-is</i>
S-b-1	2b-3a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-r[a . . .] / la</i> <i>kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-</i> <i>^rkab¹-bi-is</i>
S-b-2	2b-3a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú / [. . . TUKU-]^rú¹ MAN</i> <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu</i> NÍTA <i>dan-nu mu-kab-bi-is</i>
S-c-4	2b-3a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>^re¹[-du-ú . . .] / šá ma-ḫi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te¹-šú šá nap-ḫar kiš-šat</i> UN ¹ .MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
S-d-1	2b-3a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ / <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
S-d-2	2b-3a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú / gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
T-2	2b-3a	<i>tab¹-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i> TUKU-ú / MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat</i> UN.MEŠ <i>i-pe-[lu . . . da]n-nu mu-kab-bi-is</i>
T-5	3b-4a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḫi-ra la-a</i>

		TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar / kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i> <i>tab-ra-a-te</i> ¹ <i>la</i> ¹ <i>a-di-ru</i> GIŠ.LÁ <i>/ e-du-ú gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la [kan-šu-]te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
T-6	2b-3a	
T-7	2b-3a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú / MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-¹is¹</i>
T-8	2b-3a	<i>tab-ra-te / la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
Y-10	3b-4a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú / šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
Y-11	4b-5a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-[ḥi]-¹ra la-a</i> TUKU ¹ -[ú] / MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
Y-39	4b-6a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú / šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>[mu]-šak-niš la-a kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu / mu-kab-bi-is</i>
Y-45	4b-5a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḥi-ra la-a</i> TUKU-u MAN ¹ <i>mu-šak¹-[niš] / la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
Y-46	4b-6a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú / šá m[a-ḥi-ra . . . l]a</i> <i>kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu /</i> <i>mu-[kab-bi-is]</i>
Y-47	4b-5a	<i>[tab-ra-a-t]e la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḥi-r[a] / [. . .]</i> ¹ UN ¹ .MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
Y-55	5b-7a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḥi-ra / la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu / mu-¹kab¹-bi-is</i>
Y-60	3b-4a	<i>tab-ra-a-te la ¹a¹-di-¹ru¹</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-¹šak-niš la kan-šu-te-šú¹ / ¹šá nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu¹ NÍTA dan-nu mu-kab-bi-¹is¹</i>
Z-1	6b-7	<i>{tab-}ra-te / ¹. . .¹</i>
Z-2	5b-6	<i>tab-ra-a-te la a-di-ru /</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-ša[k-ni]š / [. . .]</i>

Z-3	3b-5a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ / ¹ <i>e</i> -du-ú gap-šú šá ma-ḫi-ra la-a TUKU-ú [. . . mu-ša]k-niš la kan-šu-te-šú šá nap-ḫar kiš-šat UN.MEŠ <i>i-pe-lu NÍTA dan-nu</i> / [m]u-kab-bi-is
Z-6	5b-7	<i>tab-ra-te la a-di-¹ru</i> GIŠ.LÁ ¹ / <i>e</i> -du-ú gap-šú šá ¹ <i>ma</i> -ḫi-ra ¹ <i>la</i> - [a] TUKU-ú MAN ¹ <i>mu</i> -šak-niš la ¹ <i>kan</i> -šu-te-šú / šá nap-ḫar kiš- šat UN.MEŠ ¹ <i>i-pe</i> ¹ -[l]u NÍTA dan-nu mu-kab-bi-is
Z-8	2b-3a	. . . / [l]a-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú š[á . . .]
Z-9	2b-3a	[. . .] / [. . . <i>e</i> -du]-ú gap-šú šá ma-ḫi-ra la-a <i>i</i> -šú- ¹ ú ¹ MAN mu-šak- niš la kan- ¹ šú ¹ -te-šu šá nap-ḫar kiš-šat UN.MEŠ <i>i</i> -[pe-lu . . .]
Z-10	2b-3a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>e</i> -du-ú gap-šú / ¹ <i>šá</i> ma-ḫi-ra ¹ la-a TUKU-ú MAN mu-šak-niš la kan-[š]u-te-šú šá nap-ḫar kiš-šat UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
Z-a-1	4-5a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>e</i> ¹ -du-ú gap-šú šá ma-ḫi-ra la-a TUKU-ú MAN mu-šak-niš / la kan-šu-te-šú šá nap-ḫar kiš-šat ¹ UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
Z-b-2	3-4a	[. . .] ¹ <i>e</i> ¹ -du-ú gap- ¹ šú šá ¹ <i>ma</i> -ḫi-ra la-a TUKU-ú MAN ¹ <i>mu</i> -šak ¹ - niš la kan-šu-te-šú šá nap-ḫar kiš-šat UN.MEŠ <i>i</i> -(pe-)lu NÍTA dan-nu / [. . .]
WFL-1	3b-4a	[. . . a-]di-ru GIŠ.LÁ <i>e</i> -du-ú gap-šú šá ma-ḫi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá ¹ nap-ḫar kiš-šat UN.MEŠ <i>i-pe</i> - lu NÍTA dan-nu ¹ / [. . .]
WFL-2	2b-3a	<i>tab-ra-te la a-¹di-ru¹</i> GIŠ.LÁ / ¹ <i>e</i> ¹ -du-ú gap-šú šá ma-ḫi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
WFL-3	3b-4a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e</i> -du-ú gap-šú / šá ma-ḫi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḫ[ar] kiš-šat UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
WFL-5	4-5a	[tab]- ¹ <i>r</i> ¹ a-a-te la a-di-ru GIŠ.LÁ <i>e</i> -du-ú gap-šú šá ma-ḫi-ra la-a TUKU-ú MAN mu-šak-niš / ¹ <i>la</i> ¹ [ka]n-šu-te-šú šá nap-ḫar kiš-šat UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
E-c-2	i 7-11	[tab]- ¹ <i>ra</i> ¹ -a-te la a-di-ru / [GI]Š.LÁ <i>e</i> -du-ú gap-šú šá ma-ḫi-ra / la-a TUKU-ú MAN mu-šak-niš / la kan-šu-te-šú šá nap-ḫar kiš-šat / UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
B-b	6b-9a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ / <i>e</i> -du-ú ¹ <i>gap</i> -šú ¹ šá ma-ḫi-ra ¹ <i>la</i> ¹ -a TUKU-ú MAN mu-šak-niš / la kan-šu-te- ¹ šú šá ¹ na ¹ p ¹ -ḫa ¹ r ¹ kiš- šat UN.MEŠ <i>i-pe-lu</i> / NÍTA dan-nu mu-ka ¹ b-bi ¹ -is
G-a	7b-10	<i>tab-ra-a-te</i> / la a-di-ru GIŠ.LÁ <i>e</i> -{du-}ú gap-šú šá ma-ḫi-ra / la-a

		TUKU-ú MAN <i>mu-šak-niš la kan-šu-t^re-šú¹ šá nap-ḥar / kiš-šat</i>
		UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
M-niche	3b-5a	<i>tab-ra-a-te / la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḥi-ra la-a</i>
		TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú šá nap-ḥar kiš-šat /</i>
		UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
S-a	8b-12a	<i>tab-ra-te la a-di-ru /</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḥi-ra / la-a</i>
		TUKU-ú MAN <i>mu-šak-niš la kan-šu-te-šú / [š]á nap-ḥar kiš-šat</i>
		UN.MEŠ <i>i-pe-lu / NÍTA dan-nu mu-kab-bi-is</i>
3.A(a).SVII	2-3	[. . . <i>a-di-r</i>]u GIŠ.LÁ <i>^re¹-[du-ú . . .] / [. . . NÍT]A dan-nu m[u-kab-</i>
		<i>bi-is]</i>
1962.14	4b-6a	[. . .] / <i>la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḥ[i-ra . . .] / [. . .]</i>
		<i>nap-ḥar kiš-šat</i> UN.MEŠ <i>i-pe-lu NÍTA dan-nu m[u-kab-bi-is]</i>
AC I.1928.1	2b	<i>tab-ra-te la a[-di-ru . . .]</i>
Aleppo 1	2-3a	[. . . GIŠ.L]Á <i>e-du-ú gap-šú šá ma-ḥi-ra la¹-a</i> TUKU-ú MAN <i>mu-</i>
		<i>šak-niš¹ [. . .] / [. . . mu-kab-bi-i]s</i>
Aleppo 2	3b-4a	<i>tab-ra-a-te la ^ra¹[-di-ru . . .] / i-pe-lu NÍTA dan-nu mu-kab-bi-is</i>
AO 19856	3b-4a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḥi-ra la-a</i>
		TUKU-ú MAN <i>mu-šak-niš¹ la kan-šu-te-šú / šá nap-ḥar kiš-šat</i>
		UN.MEŠ <i>i-pe-lu NÍTA dan-nu mu-kab¹-bi-is</i>
Beirut	5b-7a	[. . . <i>a-di-r</i>]u GIŠ.LÁ <i>e-du-ú [. . .] / [. . . kan-šu-]te-šú šá nap-ḥar [. . .] / [. . .]</i>
BM 139983	7b-10a	<i>tab-ra-te la a-di-ru</i> GIŠ.LÁ <i>e^{-r}du¹-ú / gap-šú šá «[M]A» ma-ḥi-ra</i>
		<i>la-a</i> TUKU- ^r ú ¹ MAN <i>^rmu-šak-niš la kan¹-šu-te-šú / ^ršá nap-ḥar¹</i>
		<i>kiš-šat</i> UN.MEŠ <i>i-pe-lu ^rNÍTA¹ da[n]-nu / ^rmu-kab¹-bi-is</i>
BM 139999	3b-4	[. . .] / <i>^ršá ma-ḥi-ra¹ la-a</i> TUKU-ú <i>^rMAN mu¹[-šak-niš . . .]</i>
Charité	3b-4	[. . .] / <i>gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú MAN <i>mu-š[ak-niš . . .]</i>
Detroit 50.32	4b-5	<i>tab-ra-te ^rla a¹-di-ru ^rGIŠ.L¹[Á . . .] / [. . . l]a kan-šu-te-^ršú šá¹</i>
		<i>nap-ḥar ^rkiš¹[-šat . . .]</i>
Emory	4b-6a	<i>tab-ra-te / [. . . ma-ḥi-r]a la-a</i> TUKU-ú MAN <i>mu-šak-niš la kan-</i>
		<i>šu-te-šú / [. . . mu-k]ab-bi-is</i>
HMA	2b-3a	[<i>tab-ra-t</i>]e <i>la a-di-ru</i> GIŠ.LÁ / [. . . <i>i-pe</i>]- ^r lu ¹ NÍTA <i>dan-nu ^rmu¹-</i>
		<i>[kab]-bi-is</i>
LA 71.73.1b	3b-4a	<i>tab-ra-a-te la a-di-ru</i> GIŠ.LÁ <i>^re¹-[du-ú . . .] / kiš-šat</i> UN.MEŠ <i>i-</i>
		<i>pe-lu NÍTA dan-nu mu-kab-bi-is</i>
LBAF	3b-4a	[. . . <i>a-di-</i>]ru GIŠ.LÁ <i>e-du-ú gap-šú šá ma-ḥi-ra la-a</i> TUKU-ú
		MAN <i>mu-šak-niš¹ la kan-šu-te-šú šá nap-ḥar kiš-šat</i> UN.MEŠ / <i>i-</i>
		<i>pe-lu NÍTA dan-nu mu-kab-bi-i[s]</i>

Lyon 531	2	[. . . e-]du-ú gap-šú šá ma-ḫi-ra la-a TUKU-ú MAN mu-šak-niš ¹ la kan-šu-te-šú šá nap-ḫar
O.274	4b	tab-ra-te ¹ la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi-ra la-a i-šú-ú MAN mu-šak-niš [. . .] i-pe-lu «LU» NÍTA dan-nu mu-kab-bi-is
O.277	3b-5a	tab-ra-a-te / la a-di-ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat / UN.MEŠ i-pe-lu NÍTA dan-nu mu-kab-bi-is
Vatican 15026	3-5a	tab-ra-a-te la a-di-ru GIŠ.LÁ / [. . .] MAN mu-šak-niš la kan-šu-te-šú šá nap-ḫar / [. . .] mu-kab-bi-is
Zurich 1913	3b-4a	tab-ra-te ¹ la a-di ¹ -ru GIŠ.LÁ e-du-ú gap-šú šá ma-ḫi-ra la-a TUKU-ú MAN mu-šak-niš la kan-šu-te-šú šá nap-ḫar kiš-šat UN.MEŠ i-pe-lu NÍTA dan-nu / mu-kab-bi-is

Line 4

B-1	4b-5a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-ḫi šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma / KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud ḫur-šá-ni
B-5	3b	GÚ a-a-bi-šú da-a-iš kul-lat KUR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-ḫi MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma [KUR.KUR].MEŠ DÙ-ši-na ŠU-su KUR-ud ḫur-šá-ni
B-14	3b-4a	GÚ a- ¹ a-bi ¹ -[šú . . .] / MAN šá ina ^{giš} TUKUL-ti DINGIR.[MEŠ] GAL.MEŠ EN. ¹ MEŠ-šú ¹ [DU]. ¹ DU-ku-ma ¹ [. . .]
B-15	4b	[. . .] GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR- ¹ ud ḫur ¹ -šá-ni
B-16	5-6a	[. . .] da-a-iš kul-lat KÚR. ¹ MEŠ ¹ mu-pa-ri-ru ki-iš-ri mul-ta[r]-ḫi MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ[-šú . . .] / [. . . ŠU-s]u KUR-ud ḫur-šá-ni
B-23	3b-4a	GÚ a- ¹ a ¹ -bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-ḫi MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú / DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na \ ŠU-su KUR- ¹ ud ḫur-šá ¹ -ni \
B-24	4b-5a	¹ GÚ ¹ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-ḫi MAN šá in[a . . .] / KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-

		<i>ud hur-šá-ni</i>
B-26	5b-7a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ / <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud / <i>hur-šá-ni</i>
B-28	5	[. . .] . . . [. . .]
B-30	3b-4a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> / šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL(.MEŠ) EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud [<i>hur-š</i>]á-ni
B-32	5b-7a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ / <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na / ŠU-su KUR-ud <i>hur-šá-ni</i>
C-3	5b-6a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti / DINGIR.MEŠ GAL.MEŠ EN.MEŠ- ¹ šú ¹ DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur-šá-ni</i>
C-4	4b-6a	GÚ <i>a-a-bi-šú</i> / [. . . <i>m</i>] <i>u-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú ¹ DU ¹ .DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na / [. . .]
C-6	4b-6a	GÚ <i>a-a-bi-šú da-a-iš</i> / <i>kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR(.KUR).MEŠ DÙ-ši-na ŠU-su KUR-ud / <i>hur-šá-ni</i>
C-8	5b-6a	[. . . <i>kul-la</i>] <i>t</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ru mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti / [. . . KUR]- ¹ ud <i>hur-šá-ni</i> ¹
C-11	4b-6a	GÚ <i>a-a-bi-šú da-a-iš</i> / [. . . <i>ki-iš-</i>] <i>ri mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ ¹ -ši-na / [. . . <i>hur-šá-</i>] <i>ni</i>
C-13	4b-5a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru</i> / <i>ki-iš-ri mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti ¹ DINGIR.M[¹ EŠ] GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ ¹ -ši-na ŠU-su KUR-ud <i>hur-šá-ni</i>
C-b-2	3b-4a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru</i> / <i>ki-iš-ri mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su

		KUR-ud <i>hur-ša-ni</i>
D-2	3b-4a	ʾGÚ a-a-bi-šú da-a-iš kul ¹ -lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ʾri ¹ / ʾmul-tar-ḥi MAN šá ina ^{giš} TUKUL ¹ -[ti] ʾDINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-n ¹ [a] ʾŠU-su KUR-ud <i>hur-ša-ni</i> ¹
D-5		[. . .]
D-6	3b-4a	[. . .] / [. . . mul-tar]-ḥi MAN ʾšá ¹ ina [. . .]
D-7	4b-5a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul- tar-ḥi MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GA[L.M]EŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ / DÙ-ši-na ŠU-su KUR-ud <i>hur-ša-ni</i>
D-8	3b-4a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-ʾpa-ri-ru ¹ [ru . . .] ʾmul ¹ - tar-ḥi MAN šá ina ^{giš} TUKUL-ʾti DINGIR ¹ .[MEŠ GA]L.MEŠ EN.MEŠ-šú / DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur-ša-ni</i>
D-9	6b-7	ʾGÚ a-a-bi ¹ [-šú . . .] / [. . . mu]l-tar-ʾḥi MAN šá ina ¹ [. . .]ʾx x ¹ [. . .]ʾx ¹ [. . .]
E-3	11-14a	GÚ a-a-bi-ʾšú ¹ da-a-iš kul-lat KÚR.MEŠ mu-ʾpa-ri-ru ¹ / ki-iš-ri mul-tar-ḥi MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ / GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ʾma KUR ¹ .KUR.ʾMEŠ ¹ DÙ-ši-na / ŠU-su KUR-[u]d <i>hur-ša-ni</i>
E-5	5-6a	GÚ a-a-bi-ʾšú da-a ¹ -iš ʾkul ¹ -lat ʾKÚR.MEŠ mu ¹ -pa-ʾri-ru ki-iš-ri mul-tar-ḥi MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ ¹ [. . .] / DÙ-ši-na ʾŠU ¹ -su KUR-ud ʾhur ¹ -ša-ʾni ¹
F-1	4b-5a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ¹ ki-iš-ri mu[l- tar-ḥi . . .] / DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ ʾDÙ ¹ -[š]i-na ŠU ¹ -su KUR-ud <i>hur-ša-ni</i>
F-2	3b-4a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul- tar-ḥi / [. . .]
F-3	3b-4a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru / ki-iš-ri mul- tar-ḥi MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur-ša-ni</i>
F-4	4b-5a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul- tar-ḥi MAN šá ina ^{giš} TUKUL-ti / DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur-ša-ni</i>

F-6	3b-4a	GÚ <i>a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ / mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud ḫur-šá-ni
F-8	3b-4a	GÚ <i>a-a-bi-šú da-a-iš kul-lat KUR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar¹-ḫi</i> / [MA]N ša ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.ME[Š] EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud ḫur-šá-ni
F-9	4	GÚ <i>a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GA[L].MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud ḫur-šá-ni
F-14c	3b-4a	GÚ <i>a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru</i> / [. . . ^{giš} TUKUL-]ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR\MEŠ DÙ-ši-na ¹ ŠU ¹ -su KUR-ud ḫur-šá-ni
F-16	3b-4a	GU <i>a-a-bi-šú da-a-iš kul-lat KÚR.M[EŠ mu]-¹pa-ri-ru¹ ki-iš-ri mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.ME[Š . . .] / KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud ḫur-šá-ni
F-17	3b-4a	[G]Ú <i>a-a-bi-šú da-a-iš kul-[l]at KÚR.MEŠ</i> / [. . .] ¹ mul ¹ -tar-ḫi MAN šá in[a ^{giš} TUKU]L-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma [KU]R.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud ḫur[-šá-ni]
G-2	3b-5a	GÚ <i>a-a-bi-š¹ú¹ / \ da-a-iš kul-lat KÚR.MEŠ \ mu-pa-ri-ru ki-iš\-[r]i \ mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL ¹ .MEŠ EN.MEŠ-šú DU.DU-ku ¹ -ma KUR.KUR.MEŠ / \ DÙ-ši-na ŠU-su KUR-ud \ ḫur-šá-ni
G-3	4b-5a	GÚ <i>a-⟨a⟩bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri / mul-tar-ḫi</i> MAN šá ina ^{giš} T[UKUL-t]i DINGIR.MEŠ GAL.MEŠ \ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud ḫur-šá-ni
G-4	4b-5a	GÚ <i>a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ \ GAL.MEŠ EN.MEŠ-šú \ / \ [DU.DU]- ¹ ku ¹ -ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud ḫur-šá-ni
G-6	4b-5a	GÚ <i>a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri \ mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ / \ EN.MEŠ-šú DU.DU-ku-ma \ KUR.KUR.MEŠ DÙ-ši-na ŠU-su

		KUR-ud <i>hur-šá-ni</i> \
G-7	4b-5a	GÚ <i>a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-¹ri¹-ru ki-iš-ri mul-tar-[hi]</i> / MAN <i>šá ina</i> ^{giš} TUKUL ¹ -ti DINGIR.MEŠ \ GAL.MEŠ EN.MEŠ-šú \ DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU- ¹ su ¹ KUR-ud <i>hur-šá-ni</i>
G-8	3b-4a	GÚ <i>a-a-bi-šú da-{a-}iš kul-lat KÚR.MEŠ mu-pa-ri-ru / ki-iš-ri mul-tar-<i>hi</i></i> MAN <i>šá ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ \ GAL.MEŠ EN.M[EŠ-šú DU].DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur-šá-ni</i>
G-9	4b-6a	GÚ <i>a-a-bi-šú / da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-<i>hi</i></i> MAN <i>šá ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú ¹ DU ¹ .DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na / ŠU-su KUR-ud <i>hur-šá-ni</i>
G-10	4a	GÚ <i>a-a-bi-šú da-a-iš kul-lat KÚR.¹MEŠ mu-pa-ri¹-ru ki-iš-ri mul-tar-<i>hi</i></i> MAN <i>šá ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma ¹ KUR ¹ .KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur-šá-ni</i>
G-11	4b-5a	¹ GÚ ¹ \ <i>a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru \ ki-iš-ri m[ul-]tar-<i>hi</i></i> MAN <i>šá ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú \ DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na \ ŠU-su KUR-ud <i>hur-šá-¹ni¹</i>
G-12	4a	GÚ <i>a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš¹-ri mul-tar-<i>hi</i></i> MAN <i>šá ina</i> ^{giš} TUKUL-t[i] \ DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ ¹ -ši-na ŠU-su KUR-ud ¹ hur ¹ -šá-n[i]
G-13	3b-4a	GÚ <i>a-a-bi-šú da-a-iš / kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-<i>hi</i></i> MAN ¹ šá <i>ina</i> ^{giš} TUKUL ¹ -ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur-šá-ni</i>
G-14	3b-4a	GÚ <i>a-a-bi-šú da-{a-}iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri / \ mul-tar-<i>hi</i></i> MAN <i>šá ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ \ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR \ MEŠ DÙ-ši-na \ ŠU-su KUR-ud <i>hur-šá-ni</i>
G-15	3b-4a	GÚ <i>a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-<i>hi</i></i> MAN <i>šá ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ / EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su ¹ KUR-ud <i>hur-šá-ni</i> \

G-16	3b-4a	GÚ <i>a-a-bi-šú da-a-iš</i> <i>k[ul-]lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri</i> <i>mu[l-tar-ḫi]</i> MAN <i>šá ina</i> ^{giš} TUKUL-ti DINGIR.ME[Š] / [G]AL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-šá-na ŠU-su KUR-ud <i>ḫur-šá-ni</i>
G-18	5b-6a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri</i> / <i>m[u]l-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú \ DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>ḫur-šá-ni</i>
G-20	3c-4a	[. . .] / <i>da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL-ti DINGIR.ME[Š . . .]
G-25	2'	[. . . a]- <i>a-bi-šú</i> \ [. . .]
G-27	7b-10a	GÚ <i>a-a-bi-šú da-a-iš</i> \ / <i>kul-lat</i> KÚR.MEŠ <i>mu\-'pa-ri'-ru ki-iš-ri</i> \ <i>mul-tar-ḫi</i> 'MAN <i>šá ina</i> ^{giš} 'TUKUL'-ti \ / DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú 'DU'.DU-ku-ma KUR.KUR\MEŠ DÙ'- 'ši-na' ŠU-'su' \ / KUR-ud <i>ḫur-šá-ni</i>
G-29	3b-5a	GÚ <i>a-a-bi-šú</i> / <i>da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-</i> <i>tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku\ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su / KUR-ud <i>ḫur-šá-ni</i>
G-30	3b-4a	GÚ <i>a-a-bi-šú</i> \ d ^r <i>a-a</i> ¹ -[<i>iš kul-</i>]lat KÚR.MEŠ <i>mu-pa-ri\ru</i> / <i>ki-iš-</i> <i>[ri m]ul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú 'DU.DU-ku-ma' [KUR.]KUR.MEŠ DÙ'-ši-na \ 'ŠU'- <i>su</i> KUR-ud <i>ḫur-šá-ni</i>
G-31	4b-5a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> \ KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-</i> <i>t[ar-ḫi . . .]</i> <i>šá ina</i> ^{giš} TUKUL-ti \ DINGIR.MEŠ GAL.MEŠ \ / EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MES DÙ-ši-na ŠU-su KUR-ud <i>ḫur\šá-ni</i>
G-a-1	7-9a	'GÚ <i>a</i> ¹ - <i>a-bi-šú da-a-iš</i> [<i>k</i>]ul-lat KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri</i> <i>mul-tar-ḫi</i> / [. . .] 'šá' ¹ <i>ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud / 'ḫur-šá' ¹ -ni
G-c-2	4b-6a	[. . .] / <i>da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-tar'</i> ¹ -ḫi MAN <i>šá ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU[.DU-ku-ma]KUR.KUR.MEŠ / DÙ-ši-na ŠU-su KUR-ud <i>ḫur-</i> <i>šá-ni</i>
G-c-4	6b-7	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-</i> <i>tar-ḫi</i> / MAN <i>šá ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ

		EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud hur-šá-ni
G-d-1	3b-4a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul- tar-ḫi / [. . . DI]NGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma \ KUR.KUR.MEŠ DÙ ¹ -ši-na ŠU-su KUR-ud hur-šá-ni \
G-d-2	3b-4a	GÚ a-a-bi-šú da-a-iš \ kul-lat KÚR.MEŠ mu-pa-ri-ru . . . / MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU. ¹ DU. ¹ -ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud hur- šá-ni
G-e-1	3b-4a	GÚ a-a-bi-šú / da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul- tar-ḫi MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú \ DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR- ¹ ud ¹ hur-šá-ni
G-e-2	3b-4a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul- ¹ tar-ḫi MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma / KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud hur-šá-ni
H-1	5b-6a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ \ mu-pa-ri-ru \ ki-iš-ri mul-tar-ḫi \ MAN šá ina ^{giš} TUKUL-ti DINGIR \ MEŠ GAL.MEŠ EN[.MEŠ-šú] / [D]U.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud \ hur-šá-ni
H-2	5b-6a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul- tar-ḫi MAN šá ina ^{giš} TUKUL-[t]i DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na \ / ŠU-su KUR-ud hur-šá-ni
H-3	4b-6a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR \ [ME]Š mu-pa-ri-ru \ / \ ki-iš-ri \ mul-tar-ḫi MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ [EN.MEŠ-šú] DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud \ / hur-šá-ni
H-4	5b-6a	GÚ \ a-a-bi-šú da-a-iš \ kul-lat KÚR.MEŠ mu-pa-ri-ru \ ki-iš-ri mul- ¹ tar ¹ -ḫi MAN [?] \ šá ina ^{giš} TUKUL-ti / DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ \ DÙ-ši- na \ ŠU-su KUR-ud hur-šá-ni
H-5	5b-6a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ ¹ mu-pa-ri-ru ¹ ki-iš-ri mul- tar-ḫi MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ[. . .] / DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na \ ŠU-su KUR-ud ¹ hur- šá-ni ¹

H-9	4b	GÚ <i>a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na ŠU-su</i> KUR- <i>ud ḫur-šá-ni</i>
H-10	5b-6a	GÚ <i>a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU- <i>ku-ma</i> \ KUR.K[UR.MEŠ] / DÙ- <i>ši-na ŠU-su</i> KUR- <i>ud ḫur-šá-ni</i>
H-12	6b-7a	[. . .] <i>da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru</i> ¹ [. . .] / [. . .] DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> [. . .]
H-14	4b-5a	GÚ \ <i>a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru / ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú \ DU.DU- <i>ku-ma</i> \ KUR.KUR.MEŠ DÙ- <i>ši-na ŠU-su</i> KUR- <i>ud ḫur-šá-ni</i>
H-23	7b-9a	GÚ <i>a-a-bi-šú da-a-i</i> [š] <i>kul-lat KÚR.MEŠ mu-pa-ri-ru / [k]i-iš-ri \ mul-tar-ḫi</i> \ MAN <i>šá ina</i> ^{giš} ^r TUKUL ¹ [- <i>t</i>]i DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú / [D]U.DU- <i>ku-ma</i> \ KUR.KUR.MEŠ DÙ- <i>ši-na ŠU-su</i> KUR- <i>ud</i> \ <i>ḫur-šá-ni</i>
H-27	5b-6a	[G]Ú <i>a-a-bi-šú da-a-iš \ kul-lat KÚR.MEŠ mu-pa-ri-ru \ ki-iš-ri \ mul-tar-ḫi</i> MAN <i>šá in</i> [<i>a . . .</i>] / [. . . D]U.DU- <i>ku-ma</i> KUR.KUR.MEŠ \ DÙ- <i>ši-na ŠU-su</i> KUR- <i>ud</i> \ <i>ḫur-šá-ni</i> \
H-29	5b-6a	GÚ <i>a-a-bi-šú \ da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> / DINGIR.MEŠ GAL.MEŠ EN.M[EŠ-šú D]U.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> \ ŠU- <i>su</i> KUR- <i>ud ḫur-šá-ni</i>
H-30	4-5a	GÚ <i>a-a-bi-šú da-a-iš \ ku</i> [<i>l-lat . . . m</i>] <i>u-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> \ ŠU- <i>su</i> KUR[- <i>ud</i>] / <i>ḫur-šá-ni</i> \
H-31	6-7a	\ GÚ <i>a-a-bi-šú da-a-iš \ kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> / \ DINGIR.MEŠ \ GAL.MEŠ EN.MEŠ-šú DU.DU- <i>ku-ma</i> \ KUR.KUR.MEŠ \ DÙ- <i>ši-na ŠU-su</i> KUR- <i>ud ḫur-šá-ni</i>
H-32	4b-6a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> \ KÚR.MEŠ <i>mu-pa-ri-ru / [ki-iš] \ ri</i> NAB \ AN- <i>tar-ḫi</i> MAN <i>šá ina</i> ^{giš} [TU]KUL- <i>ti</i> DINGIR.MEŠ \ GAL \ MEŠ ¹ EN ¹ .MEŠ-šú DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> / ¹ ŠU- <i>su</i> ¹ \ KUR- <i>ud</i> \ <i>ḫur-šá-ni</i>

H-33	4b-6a	GÚ <i>a-a-bi-šú</i> / \ <i>da-a-^riš¹</i> <i>kul-lat</i> KÚR.MEŠ ^r <i>mu¹-pa-ri-ru</i> \ <i>ki-iš-ri mul-tar-ḫi</i> \ MAN <i>šá ina^r</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU- <i>ku-ma</i> / \ KUR.KUR.MEŠ DÙ- <i>ši-na</i> ŠU- <i>su</i> KUR- <i>ud ḫur-^ršá¹-ni</i>
H-34	5b-6a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru</i> \ <i>ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> \ ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ / EN.MEŠ-šú DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> ŠU- <i>su</i> KUR- <i>ud</i> \ <i>ḫur-šá-ni</i>
H-35	7-8a	[G]Ú <i>a-a-bi-šú da-a¹-iš kul-lat</i> \ (KÚR).MEŠ \ <i>mu-pa¹-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^r ^{giš} TUKUL- <i>ti¹</i> / [DINGIR.]MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU ¹ - <i>ku-ma¹</i> \ KUR.KUR.MEŠ DÙ- <i>ši-na</i> ŠU-[<i>s</i>]u KUR- <i>ud ḫur-šá-ni</i>
H-b-1	4b-6a	GÚ <i>a-a-bi-šú</i> \ <i>da-a-iš kul-lat</i> KÚR.MEŠ <i>m[u-pa-ri-ru]</i> / <i>ki-iš-ri mul-tar-ḫi</i> \ MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> \ DINGIR.MEŠ GAL.MEŠ \ EN.MEŠ-šú \ DU.DU- <i>ku-ma</i> KUR.KUR. ^r MEŠ ¹ [. . .] / KUR- <i>ud ḫur-šá-ni</i>
H-b-2	4b-6a	GÚ <i>a-a-bi-šú da-a-i[š]</i> / [. . .] <i>á ina</i> ^{giš} TUKUL- <i>ti</i> \ DINGIR.MEŠ \ ^r GAL.MEŠ ¹ EN\MEŠ-šú DU.DU- <i>ku-ma</i> KUR\KUR.MEŠ DÙ- <i>ši-na</i> / [. . .]
H-d-2	4b-5	[. . .] / ^r <i>mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ ¹ \ ^r EN.MEŠ-šú \ [. . .]
I-1	4	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> ŠU- <i>su</i> KUR ¹ - <i>ud ḫur-šá-ni</i>
I-4	3b-4a	[. . .] / ^r <i>da-a¹-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri</i> [. . .]
I-7	4	[. . . DINGIR.ME]Š GAL.MEŠ EN.MEŠ-šú DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ [. . .]
I-12	4	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> ŠU- <i>s</i> [u] KUR- <i>ud ḫur-šá-ni</i>
I-13	3b-4a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.ME ^r Š ¹ / <i>mu-pa-ri-ru ki-iš-ri mu[l-t]ar-ḫi</i> <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.ME[Š E]N.MEŠ-šú DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> ŠU- <i>su</i> KUR- <i>ud ḫur-šá-ni</i>
I-16	4b-5a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-</i>

		<p><i>tar-ḫi</i> MAN <i>šá ina</i> ^{giš}TUKUL-<i>ti</i> DINGIR.MEŠ GAL.MES EN.MEŠ-<i>šú</i> DU.DU-<i>ku-ma</i> KUR.KUR.MEŠ DÙ-<i>ši-na</i> / ŠU-<i>su</i> KUR-<i>ud ḫur-šá-ni</i></p>
I-25	3b-4a	<p>GÚ <i>a-a-bi-šú</i> / <i>da-a-iš kul¹-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-</i> <i>tar-ḫi šá ina</i> ^{giš}TUKUL-<i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-<i>šú</i> DU.DU-<i>ku-ma</i> KUR.KUR.MEŠ DÙ-<i>ši-na</i> ŠU-<i>su</i> KUR-<i>ud ḫur-šá-</i> <i>ni</i></p>
I-30	4-5a	<p>GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-</i> <i>tar-ḫi šá ina</i> ^{giš}TUKUL-<i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-<i>šú</i> DU.DU-<i>ku-ma</i> KUR.KUR.MEŠ DÙ-<i>ši-na</i> ŠU-<i>su</i> KUR-<i>ud</i> / {<i>hur-</i> <i>šá-ni</i></p>
L-1-2	4b-5a	<p>GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-</i> <i>tar-ḫi</i> MAN <i>šá ina</i> ^{giš}TUKUL-<i>ti</i> DINGIR.MEŠ GAL.MEŠ / EN.MEŠ-<i>šú</i> DU.DU-<i>ku-ma</i> KUR.KUR.MEŠ DÙ-<i>ši-na</i> ŠU-<i>su</i> KUR-<i>ud ḫur-šá-ni</i></p>
L-5	4b-5a	<p>GÚ <i>a-a-bi-šú \ da-a-iš \ kul-lat</i> KÚR.MEŠ \ <i>mu[-pa-ri-ru . . .]</i> / [E]N.MEŠ-<i>šú</i> DU.DU-<i>ku-ma</i> KUR.KUR.MEŠ DÙ-<i>ši-na</i> ŠU-<i>su</i> \ KUR-<i>ud</i> ¹<i>ḫur¹-šá-ni</i></p>
L-6	5-6a	<p>[. . .]¹ <i>da-a-iš¹ \ kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul[l-tar-ḫi .</i> <i>. . .]</i> / [. . .]² \ KUR.KUR \ MEŠ \ DÙ-<i>ši-na</i> ŠU-<i>su</i> KUR-<i>ud ḫur-šá-</i> <i>ni</i></p>
L-7	4b-5a	<p>GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR \ MEŠ <i>mu\pa-¹ri¹-ru ki-iš-ri</i> <i>mul-tar\ḫi</i> / MAN <i>šá ina</i> ^{giš}TUKUL-<i>ti</i> DINGIR[.M]EŠ GAL \ ¹M¹EŠ EN. ¹M¹EŠ-<i>šú</i> DU.DU \ <i>ku-ma</i> KUR.KUR.MEŠ¹ \ DÙ-<i>ši-na</i> ŠU \ <i>su</i> KUR \ <i>ud ḫ[u]r-šá-ni</i></p>
L-8	4b-5a	<p>GÚ <i>a-a-bi¹-šú da-a-iš kul-lat</i> KÚR.MEŠ \ \ <i>mu-pa-ri-ru ki-iš-ri</i> <i>mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš}TUKUL-¹<i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-<i>šú</i> \ / DU.DU-<i>ku-ma</i> KUR.KUR.MEŠ DÙ-<i>ši-na</i> ŠU-<i>su</i> KUR-<i>ud</i> \ \ <i>ḫur-šá-ni</i> \</p>
L-10	4b-6a	<p>GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa¹-ri-ru \ / \ ki-iš-ri</i> <i>mul-tar-ḫi</i> MAN ¹<i>šá¹ ina</i> ^{giš}¹TUKUL¹-<i>ti</i> DINGIR \ MEŠ GAL.MEŠ EN.MEŠ-<i>šú</i> DU.DU-<i>ku-ma</i> KUR.KUR.MEŠ DÙ-<i>ši-na</i> ŠU-<i>su</i> KUR-<i>ud</i> \ / \ <i>ḫur-šá-ni</i></p>
L-11	4b-5a	<p>GÚ <i>a-a-bi-šú da-a-iš [iš . . .]</i> [<i>mu-pa</i>]-¹<i>ri-ru¹ \ \ ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš}TUKUL-<i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-<i>šú</i> DU.DU-<i>ku-ma</i> KUR.KUR.MEŠ \ DÙ-<i>ši-na</i> ŠU \ ¹<i>su¹ [. . . ḫur]-šá-</i> <i>[ni]</i></p>

L-17	4b-5	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ / <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL- ^r ti ¹ \ DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ- ^r ši-na ¹ ŠU-su ^r KUR-ud ḫur-šá-ni ¹
L-18	4b-6a	GÚ <i>a-a-bi-šú da-a-iš kuḷ-lat</i> KÚR\MEŠ . . . / [. . . k]i-iš-ri \ mul-tar-ḫi \ MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL\MEŠ EN.MEŠ-šú DU\DU-ku-ma . . . / [. . . DÙ-ši-n]a ŠU-su \ KUR-ud ḫur-šá-ni
L-20	5b-6a	[G]Ú <i>a-a-bi-šú \ da-a-iš kul-lat</i> \ KÚR.MEŠ \ <i>mu-pa-ri-ru ki-iš-ri \ mu[l-tar-ḫi . . .]</i> / [. . . GAL.M]EŠ EN.MEŠ-šú \ DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na \ ŠU-su KUR-ud ḫur-šá-ni
L-33	5-6a	[. . . KÚR.ME]Š \ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ [. . .] / [. . . ḫu]r-šá-ni \
L-34	4b-5a	[. . .] / <i>ki-iš-ri mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR ¹ .MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ \ 《MEŠ》 \ D[Ù-ši-na . . .]
L-35	4b-6a	GÚ <i>a-a-bi-šú da-a-iš / kul-lat</i> KÚR.MEŠ <i>mu-pa-^rri-ru¹ \ ki-iš-ri mul-tar-ḫi</i> MAN ^r šá ¹ ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ- ^r šú ¹ DU.DU-ku- ^r ma ¹ KUR.KUR.MEŠ / DÙ-ši-na ŠU-su KUR-ud ḫur-šá-ni \
L-36	5b-6a	GÚ <i>a¹-a-bi-šú \ da-a-iš¹ \ kul-lat</i> KÚR.MEŠ <i>mu-^rpa¹-[ri-ru] / ki-iš-ri mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na \ ŠU-su KUR-ud \ ḫur-šá- ^r ni ¹
N-6	3b-4a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru \ ^rki-iš-ri¹ mul-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-[ma] / [. . .]
N-8	3b-4a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-[ru . . .] / ^rMAN²¹ šá ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na \ ŠU-su KUR-ud ḫur-šá-ni
N-12	3b-4a	^r GÚ <i>a¹-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-[ri-ru] ki-iš-ri muḷ-tar-ḫi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ / DÙ-ši-na ŠU-su KUR-ud ḫur-šá-ni
N-13	3b-4a	GÚ <i>a-a-bi-šú da-a-i[š] / kul-lat</i> KÚR.MEŠ \ ^r mu-pa ¹ -ri-ru ki-iš-ri mul-tar-ḫi MAN šá ina \ ^{giš} TUKUL-ti . . . G]AL.MEŠ EN.MEŠ-šú

		DU.DU- <i>k[u-ma]</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> ŠU- <i>su</i> KUR- <i>ud hur-šá-ni</i>
N-16	3b-4a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ / GAL.MEŠ EN.MEŠ- <i>šú</i> DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> ŠU- <i>su</i> \ KUR- <i>ud hur-šá-ni</i>
N-17	3b-4a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> \ MAN <i>šá ina</i> \ ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ- <i>šú</i> \ / DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> ŠU- <i>su</i> KUR- <i>ud hur-šá-ni</i>
N-19	3b-4a	GÚ <i>a-a-bi-šú da-a-iš¹ kul-lat</i> / KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ- <i>šú</i> DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> ŠU- <i>su</i> KUR- <i>ud hur-šá-ni</i>
P-2	4b-5a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ- <i>šú</i> / DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> ŠU- <i>su</i> KUR- <i>ud hur-šá-ni</i>
P-3	3b-4a	GÚ <i>a-a-bi-šú / da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.ME[Š E]N.MEŠ- <i>šú</i> DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> ŠU- <i>su</i> KUR- <i>ud hur-šá-ni</i>
P-4	3b-4a	GÚ <i>a-a-bi-šú da-a-i^rš¹ / kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-^rtar¹-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ \ EN.MEŠ- <i>šú</i> DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-^rna¹</i> ŠU- <i>su</i> KUR- <i>ud hur-šá-ni</i>
S-1	3b-4a	GÚ <i>a-a-bi-šú / [. . .]</i> <i>mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ- <i>šú</i> DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> ŠU- <i>su</i> KUR- <i>ud hur-šá-ni</i>
S-2	3b-4a	GÚ <i>a-a-bi-šú / da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ- <i>šú</i> DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> ŠU- <i>su</i> KUR- <i>ud hur-šá-ni</i>
S-3	3b-4a	GÚ <i>a-^ra¹[-bi-šú] / [. . . k]</i> <i>i-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš} TUKUL- <i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ- <i>šú</i> DU.DU- <i>ku-ma</i> KUR.KUR.MEŠ DÙ- <i>ši-na</i> ŠU- <i>su</i> KUR- <i>ud</i> \ <i>ḫu[r-š]á-ni</i>
S-4	4b-5a	GÚ <i>a-[a-bi-šú da-a-i]š kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru / ki-iš-ri</i>

		<i>mul-tar-[h]i MAN šá ina ^{giš}TUKUL-ti¹ DINGIR¹.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši¹-na[. . . hu]r-šá-ni</i>
S-6	3b-4a	<i>GÚ a-¹a¹[-bi-šú . . .] / mul-tar-<i>hi</i> MAN šá ina ^{giš}TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur</i>-šá-ni</i>
S-7	3b-4a	<i>GÚ a-a-bi-šú da-a-iš kul¹-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-<i>hi</i> / MAN šá ina ^{giš}TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur</i>-šá-ni</i>
S-8	3b-4a	<i>GÚ a-a-bi-šú da-a-iš kul-l[at . . .] / ki-iš-ri mul-tar-<i>hi</i> MAN šá ina ^{giš}TUKUL-ti DINGIR.MEŠ GAL.MEŠ ¹EN¹.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su (KUR)-ud <i>hur</i>-šá-ni</i>
S-11	3b-4a	<i>GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-<i>hi</i> / MAN šá ina ^{giš}TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur</i>-šá-ni</i>
S-12	5-6a	<i>GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-<i>hi</i> MAN šá ina ^{giš}TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma / KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur</i>-šá-ni</i>
S-13	4-5a	<i>GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-<i>hi</i> MAN šá ina ^{giš}TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud / <i>hur</i>-šá-ni</i>
S-15	3b-4a	<i>GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ / [. . . ^{giš}TU]KUL-ti DINGIR.MEŠ GAL.MEŠ EN.M[EŠ-šú DU.D]U-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su [. . .] ¹<i>hur</i>¹-šá-ni</i>
S-17	3b-4a	<i>GÚ a-a-bi-šú / da-a-iš¹ kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-<i>hi</i> MAN šá ina ^{giš}TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur</i>-šá-ni</i>
S-20	3b-4a	<i>GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-<i>hi</i> MAN šá ina ^{giš}TUKUL-ti DINGIR.MEŠ / [G]AL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur</i>-šá-ni</i>
S-21	3b-4a	<i>GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri / [. . .]</i>

		¹ MAN šá ina ^{giš} TUK[UL-]ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ- šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud hur- šá-ni
S-22	3b-4a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš ¹ -ri mul- tar-ḫi MAN šá . . . / GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud hur-šá-ni
S-26	8b-10a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru / ki-iš-ri mul- tar-ḫi MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ- ¹ šú / DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud hur-šá-ni
S-a-1	3b-4a	GÚ a-a-bi-šú da-[a-i]š kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul- tar-ḫi MAN šá ina ^{giš} TUKUL ¹ -ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú / DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU- ¹ su ¹ KUR-ud hur-šá-ni
S-a-2	3b-4a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul- tar-ḫ[i] / MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud hur-šá-ni
S-b-1	3b-4a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul- tar-ḫi MAN [. . .] / EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud hur-šá-ni
S-b-2	3b-4a	GÚ a-a- ¹ bi-šú ¹ da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ¹ ki ¹ -iš-ri mul-tar-ḫi MAN šá ina ^{giš} TUKUL-ti / [. . .] DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud hur-šá-ni
S-c-4	3b-4a	GÚ a-a-bi-šú da-a-iš ¹ kul-lat KÚR.MEŠ mu ¹ -pa-ri[-ru . . .] / mul- tar-ḫi MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud hur-šá-ni
S-d-1	3b-4a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru / ki-iš-ri mul- tar-ḫi MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud hur-šá-ni
S-d-2	3b-4a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri / mul- tar-ḫi MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud hur-šá-ni
T-2	3b-4a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-

		<p><i>tar-ḫi</i> MAN <i>šá ina</i> ^{giš}TUKUL-<i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú / DU.DU-<i>ku-ma</i> KUR.KUR.MEŠ DÙ-<i>ši-na</i> ŠU-<i>su</i> KUR-<i>ud ḫur-sá-ni</i></p>
T-5	4b-5a	<p>GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-</i> <i>tar-ḫi</i> / MAN <i>šá ina</i> ^{giš}TUKUL-¹<i>ti</i>¹ DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-<i>ku-ma</i> KUR.KUR.MEŠ DÙ-<i>ši-na</i> ŠU-<i>su</i> KUR-<i>ud ḫur-šá-ni</i></p>
T-6	3b-4a	<p>GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> / KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul</i>¹- <i>tar-ḫi</i> MAN <i>šá ina</i> ^{giš}TUKUL-<i>ti</i> D[INGIR.ME]Š GAL.MEŠ EN.MEŠ-šú DU.DU-<i>ku-ma</i> KUR.KUR.MEŠ DÙ-<i>ši-na</i> ŠU-<i>su</i> KUR-<i>ud ḫur-šá-ni</i></p>
T-7	3b-4a	<p>¹GÚ¹ <i>a-a-bi-šu da-a-iš kul-lat</i> ¹KÚR¹.ME[Š <i>mu-pa-</i>]ri-<i>ru ki-iš-ri</i> <i>mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš}TUKUL-<i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-<i>ku-¹ma¹</i> / KUR.KUR.MEŠ DÙ-<i>ši-na</i> ŠU-<i>su</i> KUR-<i>ud ḫur-šá-ni</i></p>
T-8	3b-4a	<p>GÚ <i>a-a-bi-šú / da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-</i> <i>tar-ḫi</i> MAN <i>šá ina</i> ^{giš}TUKUL-<i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-<i>ku-ma</i> KUR.KUR.MEŠ DÙ-<i>ši-na</i> ŠU-<i>su</i> KUR-<i>ud ḫur-šá-ni</i></p>
Y-10	4b-6a	<p>GÚ <i>a-¹a-¹b¹[i-šú]</i> / <i>da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri</i> <i>mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš}TUKUL-<i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-<i>ku-m¹a¹</i> [. . .] / [D]Ù-<i>ši-na</i> ŠU-<i>su</i> KUR-<i>ud</i> <i>ḫur-šá-ni</i></p>
Y-11	5b-7a	<p>¹GÚ <i>a-a¹-[bi-šú da]-¹a-iš¹</i> / <i>kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri</i> <i>mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš}TUKUL-<i>ti</i> DINGIR.MEŠ GAL.MEŠ E[N].MEŠ-šú DU.DU-<i>ku-ma</i> KUR.KUR.MEŠ / DÙ-<i>ši-na</i> ŠU-<i>su</i> KUR-<i>ud ḫur-šá-ni</i></p>
Y-39	6b-7a	<p>GÚ <i>a-a-¹bi¹-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-</i> <i>tar-ḫi</i> MAN <i>šá ina</i> ^{giš}TUKUL-<i>ti</i> / ¹DINGIR¹.MEŠ GAL.MEŠ EN.M[EŠ-šú] DU.DU-<i>ku-ma</i> KUR.KUR.MEŠ DÙ-<i>ši-na</i> ŠU-<i>su</i> KUR-<i>ud ḫur-šá-ni</i></p>
Y-45	5b-7a	<p>GÚ <i>a-a-bi-šú da-a-iš ku[l-l]at</i> ¹KÚR.MEŠ¹ / [<i>m</i>]u-<i>pa-ri-ru ki-iš-ri</i> <i>mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš}TUKUL-<i>ti</i> DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-<i>ku-ma</i> KUR.KUR.MEŠ ¹DÙ-<i>ši-na</i>¹ / ŠU-<i>su</i> KUR-<i>ud ḫur-šá-ni</i></p>
Y-46	6b-7a	<p>[. . . KÚR.M]EŠ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>šá ina</i> ^{giš}TUKUL-<i>ti</i> DINGIR.MEŠ GAL.MEŠ / EN.M[EŠ-šú . . . ŠU-<i>s</i>]u</p>

		KUR-ud <i>hur-ša-ni</i>
Y-47	5b-7a	GÚ <i>a-a-bi-¹šú¹</i> / [. . .] <i>ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma / [. . .]
Y-55	7b-8	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> ¹ KÚR.MEŠ <i>mu-pa¹-ri-ru ki-iš-ri mul-</i> <i>tar-ḫi</i> / MAN <i>ša¹ ina</i> ^{giš} TUKUL ¹ -ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur-ša-ni</i>
Y-60	4b-5a	¹ GÚ <i>a-a-bi¹-šú da-a-¹iš¹ kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru¹ ki-¹iš-ri</i> <i>mul-tar-ḫi¹</i> / [. . .] ¹ <i>ša ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN ¹ .MEŠ-šú DU.DU-ku-ma ¹ KUR.KUR ¹ .MEŠ ¹ DÙ-ši-na ŠU ¹ -su KUR-ud <i>hur-ša-ni</i>
Z-1	7a	[. . .] ¹ KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur-ša-ni</i>
Z-3	5b-6a	GÚ <i>a-a-bi-šú da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-</i> <i>tar-ḫi</i> MAN <i>ša ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ / [. . .] ¹ EN ¹ .MEŠ- šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ ¹ -ši-na ŠU-su KUR-ud <i>hur-</i> <i>ša-ni</i>
Z-6	8-10	GÚ <i>a-a-bi-šú da-a-iš kul{-lat}</i> KÚR.[ME]Š <i>mu-pa-ri-ru ki-iš-ri /</i> <i>mul-ta[r-ḫ]i</i> MAN <i>ša ina</i> ^{giš} TUKUL-ti DINGIR.[M]EŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma / [. . .] ¹ x x x x ¹ / [. . .]
Z-8	3b-4a	. . . / <i>ki-iš-ri mul-tar-ḫi</i> MAN <i>ša ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ [. . .]
Z-9	3b-4	[. . .] / [. . .] <i>kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri m[u]l-tar-ḫi</i> MAN <i>ša i¹-na</i> ¹ ^{giš} TUKUL ¹ -ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ- šú DU[.DU-ku-ma . . .]
Z-10	3b-4a	GÚ <i>a-a-bi-šú da-a-iš¹ kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru / ki-iš-ri</i> ¹ <i>mul¹-tar-ḫi</i> MAN <i>ša ina</i> (^{giš})TUKUL-ti DINGIR.MEŠ GAL[.MEŠ] ¹ EN ¹ .MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ ¹ - ši-na ŠU-su KUR-ud <i>hur-ša-ni</i>
Z-a-1	5b-7a	GÚ <i>a-a-bi-šú / da-a-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-</i> <i>tar¹-ḫi</i> MAN <i>ša ina</i> ^{giš} ¹ TUKUL ¹ -ti DINGIR.MEŠ GAL.MEŠ / EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ ¹ -š ¹ -na ŠU-su KUR-ud <i>hur-ša¹-ni¹</i>
Z-b-2	4b-5a	[. . . <i>da-a-</i>] ¹ <i>iš kul¹-[lat]</i> ¹ KÚR.MEŠ ¹ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>ša ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ / [. . .]
WFL-1	4b-5a	[. . . <i>da-</i>] ¹ <i>a¹-iš kul-lat</i> KÚR.MEŠ <i>mu-pa-ri-ru ki-iš-ri mul-tar-ḫi</i> MAN <i>ša ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú

		DU.DU-ku-ma KUR.KUR.MEŠ DÙ- ^r ši-na ¹ / [. . .]
WFL-2	3b-4a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.[MEŠ] / [m]u-pa-ri-ru ki-iš-ri mul-tar- <i>hi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur</i> -šá-ni
WFL-3	4b-6a	GÚ a-a-bi-šú / da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri m[ul]-tar- <i>hi</i> MAN šá ina ^{giš} TUKUL-ti \ DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú / DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur</i> -š[á]- ^r ni ¹
WFL-5	5b-7a	GÚ a-a-bi-šú / da-a- ^r iš ¹ [ku]l-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar- <i>hi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ / EN.MEŠ-šú ^r DU ¹ .[D]U-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur</i> -šá-ni
E-c-2	i 12-15	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ / mu-pa-ri-ru ki-iš-ri mul- tar- <i>hi</i> MAN šá ina ^{giš} TUKUL-ti / DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma / KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur</i> -šá-ni
B-b	9b-12a	^r GÚ ¹ a-a-bi-šú da-a-iš / kul-lat KÚR.MEŠ mu- ^r pa ¹ -[r]i- ^r ru ki ¹ -iš- ri mul-tar- <i>hi</i> / MAN šá ina ^{giš} TUKUL-ti ^r DINGIR ¹ .MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma / ^r KUR ¹ .KUR.MEŠ DÙ-ši- na ŠU«NA ŠU»-su KUR-[u]d <i>hur</i> -šá-ni
G-a	11-14a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru / ki-iš-ri mul ¹ - tar- <i>hi</i> MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ / EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-š ¹ -na ŠU-su / KUR-ud <i>hur</i> -šá-ni
M-niche	5b-6a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul- tar[- <i>hi</i>] / MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur</i> -šá-ni
S-a	12b-17a	GU a-a-bi-šú / ^r da ¹ -a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru / ki-iš-ri mul-tar- <i>hi</i> MAN šá ina ^{giš} TUKUL-ti / DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma / KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud / ^r hur ¹ -šá-ni
3.A(a).SVII	4	[. . . GAL.M] ^r EŠ EN ¹ . [MEŠ-šú . . .]
1962.14	6b-8a	[. . .] / ^r ku ¹ -lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar[- <i>hi</i> . . .] / DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>h</i> [ur-šá- ni]

AC I.1928.1	3	[. . . d]a-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru k[i-iš-ri . . .]
Aleppo 1	3b-4a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru [. . .] / [. . .] KUR.KUR.MEŠ DÙ ¹ -ši-na ŠU-su KUR-ud ħur ¹ -šá-ni
Aleppo 2	4b-5a	GÚ a-a-bi-šú da-a-iš kul-lat [. . .] / DÙ ¹ -ši-na ŠU-su KUR-ud ħur- šá-ni
AO 19856	4b-5a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul- tar-ĥi šá ina ^{giš} TUKUL-ti / DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR ¹ .KUR.MEŠ DÙ ¹ -ši-na ¹ ŠU ¹ -su KUR-ud ħur- šá-ni
Beirut	7b-9	[. . . a-a-bi]-šú da-a-iš kul-lat [. . .] / [. . .] ^{giš} TUKUL-ti DINGIR.MEŠ [. . .] / [. . . Š]U-su KUR-ud ħur-šá-ni
BM 132907	1	[. . . DU.DU-ku-m]a KUR.KUR.MEŠ DÙ ¹ -ši-na ŠU-su KUR-ud ħu[r-šá-ni]
BM 139983	10b-13a	GÚ a-a-bi-šú ¹ da ¹ [-a-iš] ¹ kul-lat ¹ KÚR.MEŠ / ¹ mu ¹ -pa-ri-ru ¹ ki ¹ - iš- ¹ ri ¹ mul-tar-ĥi šá ina ^{giš} [TUK]UL-ti / DINGIR.MEŠ GAL.MEŠ EN.MEŠ[-šú D]U.DU-ku-ma KUR.KUR.MEŠ / DÙ ¹ -ši-na ŠU-su KUR[-ud] ¹ ħur ¹ -šá-ni
BM 139999	5-6a	¹ GÚ a-a-bi ¹ -šú da-a- ¹ iš kul-lat ¹ [. . .] / DU.DU-ku-ma KUR.KUR.MEŠ ¹ DÙ ¹ -ši-na ¹ [. . .]
Charité	5-6a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.[MEŠ . . .] / KUR.KUR.MEŠ DÙ ¹ -ši-na ŠU-su KUR-ud ĥ[ur-šá-ni]
Detroit 50.32	6-7	[. . . da]- ¹ a ¹ -iš kul-lat KÚ[R]. ¹ MEŠ mu ¹ -pa-r[i-ru . . .] / [. . . D]U.DU-ku- ¹ ma KUR.KUR ¹ .ME[Š . . .]
Emory	6b-8a	GÚ a-a-bi-šú da-a-iš / [. . .] MAN šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú / [. . . ħur-]šá-ni
HMA	3b-5a	GÚ a-a-bi-šú / [. . . GAL].MEŠ EN.MEŠ-šú DU.[D]U-ku-ma KUR.KUR.MEŠ / [. . .]
LA 71.73.1b	4b-5a	GÚ a-a-bi-šú da ¹ -a-iš [. . .] / GAL.MEŠ EN.MEŠ-šú DU.DU-ku- ma KUR.KUR.MEŠ DÙ ¹ -ši-na ŠU-su KUR-ud ħur ¹ -šá-[ni]
LBAF	4b-5a	[. . . da-a-i]š kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-ĥi šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU- ku-ma / KUR.KUR.MEŠ DÙ ¹ -ši-na ŠU-su KUR-ud ħu[r-šá-ni]
Lyon 531	3-4a	[. . .]kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-tar-ĥi šá ina ^{giš} TUKUL-ti DINGIR.MEŠ / [. . .]
O.274	5-6a	GÚ a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri NA[B].AN-tar-ĥi šá ina ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-⟨ku-⟩ma / KUR.KUR.MEŠ DÙ ¹ -ši-na ŠU-su

O.277	5b-6a	KUR-ud <i>hur-ša-ni</i> GÚ <i>a-a-bi-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-</i> <i>tar-ḫi / šá ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su KUR-ud <i>hur-ša-</i> <i>ni</i>
Vatican 15026	5b-7a	GÚ <i>a-a-bi-šú / [. .] ki-iš-ri mul-tar-ḫi šá ina</i> ^{giš} TUKUL-ti / [. .]
Zurich 1913	4b-5a	GÚ <i>a-[a-b]i-šú da-a-iš kul-lat KÚR.MEŠ mu-pa-ri-ru ki-iš-ri mul-</i> <i>tar-ḫi MAN šá ina</i> ^{giš} TUKUL-ti DINGIR.MEŠ GAL.MEŠ EN.MEŠ-šú DU.DU-ku-ma KUR.KUR.MEŠ DÙ-ši-na ŠU-su / KUR-ud <i>hur-ša-ni</i>

Line 5

B-1	5b-6a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḫu-ru ṣa-bit li-i-ṭí šá-kín li-i-</i> <i>te</i> UGU DÙ-ši-na KUR.KUR.MEŠ / ¹ <i>e</i> -nu-ma
B-5	3c-4a	[. .] / <i>i-pe-lu-ma bi-lat-su-nu im-ḫu-ru ṣa-bit li-i-ṭí šá-kín li-i-te</i> UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
B-14	4b-5a	¹ DÙ-[šú]-nu <i>i-pe-lu-ma bi-[lat-su-nu . .] / UGU DÙ-ši-na</i> KUR.KUR. ¹ MEŠ <i>e-nu-ma</i>
B-15	4c-5a	DÙ-šú-nu / [. .]
B-16	6b	D[Ù]-šú-nu <i>i-pe-lu-ma b[i]-lat-su-nu i[m]-ḫu-ru ṣa-bit li-i-ṭí šá-kín</i> <i>li-i-t[e . . .]</i>
B-23	4b	[D]Ù-šú-nu <i>i-pe-lu-ma bi-lat-su-nu \ im-ḫu-ru ṣa-bit li-i-ṭí šá-kín</i> <i>li-i-te</i> UGU DÙ-ši-na KUR.KUR.MEŠ \ <i>e-nu-ma</i>
B-24	5b	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḫu-ru ṣa-bit li-i-ṭí šá-kí[n . . .]</i>
B-26	7b-8a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḫu-ru ṣa-bit li-i-ṭí šá-kín li-i-</i> <i>te</i> UGU DÙ-ši-na KUR.KUR.MEŠ / <i>e-nu-ma</i>
B-28	5	[. .] . . . [. .]
B-30	4b-5a	DÙ ¹ -šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḫu-ru ṣa-bit li-i-ṭí šá-kín li-i-</i> <i>te</i> UGU DÙ-ši-na / KUR.KUR.MEŠ <i>e-nu-ma</i>
B-32	7b-8a	DÙ- ¹ šú ¹ -nu <i>i-pe-lu-ma bi-lat-su-nu im-ḫu-ru ṣa-bit li-i-ṭí šá-kín li-</i> <i>i-te / UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma</i>
C-3	6b-7a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḫu-ru / ṣa-bit li-i-ṭí šá-kín li-</i> <i>i-te</i> UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
C-4	6b-7a	[DÙ-šú-]nu <i>i-pe-lu-ma bi-lat-su-nu im-ḫu-ru ṣa-bit li-i-ṭí šá-kín li-</i> <i>i-te</i> UGU DÙ-ši-na KUR.KUR.MEŠ / [. .]

C-6	6b	DU-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
C-8	6b-7a	ʽDÙ¹-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru / [. . .]
C-11	6b-7a	DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im¹-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te UGU DÙ-ši-na / [. . .]
C-13	5b-6a	DÙ-šú-nu / i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit [l]i-i-ťí šá-kín li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
C-b-2	4b-5a	DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí / šá-kín li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
D-2	4b-5a	ʽDÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li¹-i-ťí šá-kín li-i-te / ʽUGU¹ [DÙ-ši]-ʽna KUR.KUR.MEŠ e-nu-ma¹
D-5		[. . .]
D-6	4b-5a	[. . .] / [. . . li]-ʽi-te¹ UGU ʽDÙ¹-[ši-na . . .]
D-7	5b	DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-ʽi¹-te UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
D-8	4b	DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit¹ li-i-ʽťí šá-kín¹ [. . .] ʽUGU DÙ¹-ši-na KUR.KUR.MEŠ [e]-ʽnu¹-ma
E-3	14b-16	DÙ-šú-n[u i-p]e-ʽlu¹-ma / [b]ʽi-lat-su-nu¹ im-ḥu-ru ṣa-bi[t li-i-ť]í šá-kín / [li-i-t]ʽe UGU DÙ¹[-ši-na . . .] ʽx x¹
E-5	6b-7a	ʽDÙ¹-šú-nu ʽi-pe-lu-ma bi¹-lat-su-nu ʽim-ḥu-ru ṣa-bit li-i¹-[ťí . . .] / KUR.KUR.MEŠ e-nu-ma
F-1	5b-6a	DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa[-bit . . .] / li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
F-2	4b	[. . . i-pe-]lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
F-3	4b-5a	DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru / ṣa-bit li-i-ťí šá-kín li-i-te \ UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
F-4	5b-6a	DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te / UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
F-6	4b-5a	DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu / im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
F-8	4b-5a	DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te / [U].KA DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
F-9	5a	[D]Ù-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te UGU DÙ¹-ši-na KUR.KUR.MEŠ e-nu-ma
F-14c	4b-5a	DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru / [. . . li-i-t]e UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma

F-16	4b	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te 'UGU DÛ-ši-na' KUR.KUR.MEŠ e-nu-ma
F-17	4b-5a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu[i]m-ḥu-ru ṣa-bit / 'li-i-ṭí šá'-kín li-i-te UGU DÛ-ši-na K[UR.KUR.ME]Š e-nu-ma
G-2	5b-6a	DÛ-šú-nu \ 'i'-pe-lu-ma \ bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÛ-ši-na / \ KUR.KUR.MEŠ e-nu-ma
G-3	5b-6a	DÛ-šú-nu i- ^r pe'-lu-ma / bi-lat-su-nu im-ḥu-r[u ṣa]-bit li-i-ṭí \ šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
G-4	5b	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÛ-ši-na \ KUR.KUR.MEŠ e-nu-ma \
G-6	5b-6a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu \ im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te / \ UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma \
G-7	5b-6a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru / [ṣ]a-bit li-i-ṭí \ šâ-kín li-i[-t]e \ UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
G-8	4b-5a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu / im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te \ UGU DÛ-ši-[na KUR.KUR.]MEŠ e-nu-ma
G-9	6b	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
G-10	4b-5a	DÛ-šú-[nu] / i-pe-lu-ma bi-lat-su- ^r nu im-ḥu-ru ṣa-bit' \ li-i-ṭí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
G-11	5b-6a	[DÛ]-šú-nu i-pe-lu-ma bi-lat-su-nu \ im-ḥu-r[u ṣa-bi]t li-i-ṭí šá-kín li-i-te UGU DÛ-ši-na / \ KUR.KUR.MEŠ e-nu-ma
G-12	4b-5a	[. . .] / i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te \ UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
G-13	4b-5a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu / im-ḥu-ru ṣa-bit li-i-ṭí šá-kín' li-i-te \ UGU DÛ-ši- ^r na KUR.KUR'.MEŠ e-nu-ma
G-14	4b-5a	DÛ-šú-nu \ i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín / \ li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma \
G-15	4b	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu \ im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
G-16	4b-5a	DÛ-šú-nu i-pe-lu-ma b[i-]lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá- ^r kín' li-i-te / 'U'.KA DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
G-18	6b-7a	DÛ-šú-nu i- ^r pe'-lu-ma / bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí \ šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
G-20	4b-5a	[. . .] / bi-lat-su-nu' im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
G-27	10b-11	DÛ-šú-nu i- ^r pe'-lu-ma bi-lat-su- ^r nu' im-ḥu-ru ṣa- ^r bit' \ / li-i-ṭí šá-

		<i>kín li-i-te UGU DÙ-ši-na¹ KUR.KUR.¹MEŠ¹ e-nu-¹ma¹ \</i>
G-29	5b-6a	<i>DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ / e-nu-ma</i>
G-30	4b-5a	<i>DÙ-šú-nu \ i-pe-¹lu-m¹[a bi-la]t-su-nu im-ḥu-ru \ ṣa-bit / ¹li¹-[i-ṭí šá]-¹kín li-i-te UGU¹ DÙ-ši-na ¹KUR.KUR.MEŠ e¹-nu-ma</i>
G-31	5b-6a	<i>DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-¹r¹[u ṣa-bi]t li-i-ṭí šá-kín \ li-i-te UGU DÙ-ši-na \ / KUR.KUR.MEŠ e-nu-ma</i>
G-a-1	9b-10a	<i>DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí / šá-kín li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ e-¹nu¹-ma</i>
G-c-2	6b-7a	<i>DÙ¹-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí ¹šá-kín¹ [. . .] ¹x¹ / UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma</i>
G-c-4	8-9a	<i>DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÙ-ši-na / KUR.KUR.MEŠ e-nu-ma</i>
G-d-1	4b-5a	<i>DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÙ-ši-na / [. . .]</i>
G-d-2	4b-5a	<i>DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí . . . / UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma</i>
G-e-1	4b-5a	<i>DÙ-šú-nu i-pe-lu-ma / bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ e-nu¹-ma</i>
G-e-2	4b	<i>DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma</i>
H-1	6b-7a	<i>DÙ-šú-nu \ i-pe-lu-ma \ bi-lat-su-nu \ im¹-ḥu-ru ṣa-bit li-i-ṭí šá-kí[n] / li-i-te UGU DÙ-ši¹-na KUR.KUR.MEŠ e-nu-ma \</i>
H-2	6b	<i>DÙ-šú-nu i-pe-lu-¹ma¹ bi-lat-su-nu im¹-ḥu-ru ṣa¹-bit li-i-ṭí šá-kín [i-]i-te UGU DÙ-ši-na KUR.KUR.MEŠ \ e-nu-ma</i>
H-3	6b-7a	<i>DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu \ im-ḥu-r[u . . . li]-i-ṭí šá-kín li-i-te UGU DÙ-ši-na \ KUR.KUR.MEŠ \ / e-nu¹m[a]</i>
H-4	6b-7a	<i>DÙ-šú-nu i-pe-lu-ma bi-lat-su¹-nu im-ḥu-ru ṣa-¹bit¹ \ li-i-ṭí / šá-kín li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ e¹-nu-ma</i>
H-5	6b-7a	<i>DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit [i-i-ṭí . . .] / li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ \ ¹e-nu-ma¹</i>
H-9	5a	<i>DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te \ UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma</i>
H-10	6b-7a	<i>DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÙ-[ši-na . . .] / e-nu-ma</i>
H-12	7b-8a	<i>[. . .] / [. . . li-i-]ṭí šá-kín li-i-te UGU DÙ-ši-na ¹KUR¹. [KUR.MEŠ . . .]</i>

H-14	5b-6a	DÛ-šú-nu / i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín \ li-i-te \ UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
H-23	9b-10	[DÛ-šú-n]u i-pe-lu-ma bi-lat-su-nu / [i]m-ḥu-ru \ ṣa-bit li-i-ṭí šá-kín \ li-i-te 'UGU' DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
H-27	6b-7a	DÛ-šú-nu \ i-pe-lu-m[a] / [. . . im-ḥu-r]u ṣa-bit li-i-ṭí \ šá-kín li-i-te' UGU DÛ-ši-na KUR.KUR.MEŠ \ e-nu-ma \
H-29	6b-7a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru / ṣa-bit \ li-i-ṭí šá-[kín] \ li-i-te UGU DÛ-ši-na \ KUR.KUR.MEŠ e-nu-ma
H-30	5b	DÛ-šú-nu i-pe-\l[u-ma bi-lat-s]u-nu im-ḥu-ru ṣa-bit \ li-i-ṭí šá-kín li-i-te UGU DÛ-šú-ši-na \ KUR.KUR.MEŠ \ e-nu-ma
H-31	7b-8a	DÛ-šú-nu i-pe-lu-ma / \ bi-lat-su-nu \ im-ḥu-ru ṣa-bit li-i-ṭí šá-kín \ li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
H-32	6b-7a	DÛ-šú-nu i-p[e]-lu-ma bi-lat-su- ^r nu ¹ im-ḥu-ru ṣa-bit li-i-ṭí šá-kín / ^r li ¹ \ ^r i ¹ -te UGU DÛ-ši-na KUR ¹ .KUR.MEŠ e-nu-ma
H-33	6b-7a	DÛ-šú-nu i-pe-lu-ma \ bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín / \ li-i-te UGU DÛ-šú- ^r na ¹ KUR.KUR.MEŠ e-nu-ma
H-34	6b-7a	DÛ-šú-nu i-pe-lu-ma / [bi-lat-]su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU \ DÛ-ši-na KUR \ KUR.MEŠ e-nu-ma
H-35	8b-9a	DÛ-šú-nu / ^r i ¹ -[pe]-lu-ma bi-lat-su-nu im-ḥu-ru \ ṣa-bit li-i-ṭí \ šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
H-b-1	6b-7a	DÛ-šú-nu \ i-pe-lu-ma bi-lat-su-nu \ im-ḥu-ru \ [. . .] ^r x x ¹ [. . . li-] ^r i ¹ -t[e] / U[G]U DÛ-ši-na \ KUR.KUR.MEŠ e-nu-ma
H-b-2	6b-7a	[. . .] im-ḥu-ru ṣa-bit li-i-ṭí šá- ^r kín ¹ li-i-te UGU DÛ-ši-na KUR.KUR. ^r MEŠ ¹ / [. . .]
H-d-2	6	'DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru \ ṣa-bit' \ [. . .]
I-1	5	DÛ-šú-nu i-pe-lu-ma bi-lat-su-«KUR-ud ḥur-šá-ni DÛ-šú-nu i-pe-lu-ma bi-lat-su-»nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
I-4	4b-5a	[. . .] / i-pe-lu-ma bi-lat-su-nu im-ḥu-ru [. . .]
I-7	5a	[. . . li-i-]te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
I-12	5a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
I-13	4b-5a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im ¹ -ḥu-r[u] / ṣa-bit li-i-ṭí šá-kín \[i-]i-te UGU DÛ-ši-na KUR.KUR.MEŠ (e-)nu-ma
I-16	5b	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
I-25	4b-5a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu / im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-

		<i>i-te</i> UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
I-30	5b	DÙ-šú-nu <i>i</i> ¹ <i>-pe-lu</i> ¹ <i>-ma bi-lat-su-nu</i> ¹ <i><im-}></i> ḫu ¹ -ru ṣa-bit li-i-ṭí GAR- in li-i-te ¹ {U.K}A DÙ ¹ -ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
L-1-2	5b-6a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su</i> ¹ <i>-nu</i> ¹ <i>im-ḫu</i> -ru ṣa-bit li-i-ṭí šá-kín / li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
L-5	5b-6a	DÙ-šú-nu \ <i>i-pe-lu-ma</i> \ bi[- <i>lat-su-nu</i> . . .] / KUR.KUR.MEŠ <i>e-nu-</i> <i>ma</i>
L-6	6b-7a	DÙ-šú-nu ¹ <i>i</i> ¹ [- <i>pe-lu-ma</i> . . .] / [. . . KUR].KUR\MEŠ \ <i>e-nu-ma</i>
L-7	5b-6a	DÙ-šú-nu \ <i>i-pe-lu-ma</i> \ / bi ¹ - <i>lat-su-nu im</i> ¹ -ḫu-ru ṣa-bit li-i-ṭí [š]á- kín li-i-te UGU DÙ-ši-na \ KUR.KUR.MEŠ \ <i>e-nu-ma</i>
L-8	5b-6a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḫu</i> -ru ṣa-bit [l] <i>i-i-ṭí šá-kín li-</i> <i>i-te</i> UGU DÙ-ši-na / KUR.KUR.MEŠ <i>e-nu-ma</i>
L-10	6b-7a	DÙ ¹ -šú-nu <i>i-pe-lu-ma bi-lat-su</i> \- <i>nu im-ḫu</i> -ru ṣa-bit li-i-ṭí šá-kín li-i- te UGU DÙ-ši-na KUR.KUR.MEŠ \ / \ <i>e-nu-ma</i>
L-11	5b-6a	[. . . <i>i</i>] ¹ <i>-pe</i> ¹ <i>-lu-ma</i> / \ <i>bi-lat-su-nu im-ḫu</i> -ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ \ <i>e-nu-ma</i> \
L-17	6a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḫu</i> -ru ṣa ¹ \- ¹ <i>bit</i> ¹ \ li-i-ṭí šá-kín li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
L-18	6b-7a	DÙ-šú-nu <i>i-pe-lu</i> \- <i>ma bi-lat-su-nu im</i> \-ḫu-ru . . . / [. . . šá-]kín li\i- te \ UGU DÙ-š\i-na KUR\KUR.[M]EŠ \ <i>e-nu</i> \- <i>ma</i>
L-20	6b-7a	DÙ-šú-nu \ <i>i-p</i> [<i>e-lu-ma</i> . . .] / [. . . <i>im-ḫu-r</i>]u ṣa-bit \ li-i-ṭí šá-kín \ li-i-[t] <i>e</i> \ UGU DÙ-ši-na KUR\KUR.MEŠ <i>e-nu-ma</i> \
L-33	6b	DÙ-šú-nu \ <i>i-pe-lu-ma bi-lat-su-nu im-ḫu</i> -ru ṣa-bit li-i[-ṭí . . .]
L-34	5b-6a	[. . .] / <i>bi-lat-su-nu im-ḫu</i> -ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÙ-ši- na KUR.KUR\M[EŠ . . .]
L-35	6b-7a	DÙ ¹ -šú-nu <i>i</i> ¹ <i>-pe-lu-ma bi-lat-su-nu im-ḫu</i> -ru ṣa-bit li-i-ṭí šá-kín / li- i-te UGU DÙ-ši-na \ KUR.KUR.MEŠ <i>e-nu</i> ¹ - <i>ma</i>
L-36	6b-7a	¹ DÙ ¹ [-šú-nu . . .] / <i>bi-lat-su-nu im-ḫu</i> -ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ \ <i>e-nu-ma</i>
N-6	4b	[. . . <i>i</i>] <i>-pe-lu-ma bi-lat-su-nu im-ḫu</i> -ru ṣa-bit li-i-ṭí šá-kín li-i-te \ ¹ UGU ¹ DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
N-8	4b-5a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḫu</i> -ru ṣa-bit[. . .] / ¹ li ¹ -i-te UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
N-12	4b	DÙ- ¹ šú-nu ¹ <i>i-pe-lu-ma bi-lat-su</i> ¹ - <i>nu im-ḫu</i> -ru ṣa-bit li-i-ṭí šá-k[ín] \ li-i-te \ UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
N-13	4b-5a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu</i> / <i>im-ḫu</i> [- <i>r</i>]u \ ṣa-bit li-i-ṭí šá-kín li-i-te UGU \ DÙ-ši-n[a . . . <i>e-nu</i>]- <i>ma</i>

N-16	4b	DÛ-šú-nu i-pe-lu-ma \ bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
N-17	4b	DÛ-šú-nu i-pe-lu(-ma) bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i- ^r te ¹ UGU DÛ ¹ -ši-na KUR.KUR\MEŠ e-nu-ma
N-19	4b-5a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-r[u] / ṣa-bit li-i-ťí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
P-2	5b-6a	DÛ-šú-nu i- ^r pe ¹ -lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te / UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
P-3	4b-5a	DÛ-šú-nu i-pe-lu-ma / [b]i-lat-su-nu im-ḥu-ru ṣa-bit \ li-i-ťí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.ME[Š] ^r e ¹ -nu-ma
P-4	4b-5a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu / im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
S-1	4b-5a	D[Û]- ^r šú ¹ -nu i-pe-lu-ma / [. . .] li-i-te UGU ^r DÛ ¹ -[ši]- ^r na KUR.KUR ¹ .MEŠ e-nu-ma
S-2	4b-5a	DÛ-šú-nu i-pe-lu-ma / bi-lat-su-nu im-ḥu-ru ^r ṣa ¹ -bit li-i-ťí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
S-3	4b-5a	DÛ-šú-nu i-pe-l[u-ma . . .] / [. . . šá-kí]n li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
S-4	5b-6a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu / im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te «HI» UGU (DÛ)-ši-na KUR.KUR.MEŠ e-nu-ma
S-6	4b-5a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥ[u-ru . . .] / UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
S-7	4b-5a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ / e-nu-ma
S-8	4b-5a	DÛ-šú-nu i-pe-lu[-ma . . .] / ṣa-bit li-i-ťí šá-kín li-i- ^r i ¹ -te UGU DÛ-ši- ^r na ¹ KUR.KUR.MEŠ e-nu-ma
S-11	4b-5a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te / UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
S-12	6b-7a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu ¹ im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te / UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
S-13	5b	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
S-15	4b-5a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-[bit] / [. . . KUR.K]UR.MEŠ e-nu-ma
S-17	4b-5a	DÛ-šú-nu i-pe-lu-ma / bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
S-20	4b	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-

		<i>te</i> UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
S-21	4b-5a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te</i> / UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-^rma¹</i>
S-22	4b	^r DÙ ¹ -šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te</i> UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
S-26	10b-12a	DÙ-šú-nu / <i>i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín</i> / <i>li-i-te</i> UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
S-a-1	4b	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-b[<i>it</i>] li-i-ṭí šá-kín li-i-te</i> UGU ^r DÙ ¹ -ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
S-a-2	4b-5a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bi[<i>t</i>] / li-i-ṭí šá-kín li-i-te</i> UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
S-b-1	4b	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te</i> UGU DÙ-ši-n[<i>a . . .</i>]
S-b-2	4b	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ^rṣa-bit¹ li-i-ṭí šá-kín li-i-te</i> [UG]U DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
S-c-4	4b-5a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa[-bit . . .]</i> / <i>šá-kín li-i-te</i> UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
S-d-1	4b-5a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te</i> / UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
S-d-2	4b-5a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te</i> / UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
T-2	4b	[. . . <i>i-</i>]pe-lu-ma <i>bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín \ li-i-te</i> UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
T-5	5b-6a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu / im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te</i> UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
T-6	4b-5a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu / im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te</i> UGU DÙ-ši-n[<i>a</i> KUR.KU]R.MEŠ <i>e-nu-ma</i>
T-7	4b	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ^rṣa¹-bit li-i-ṭí šá-kín li-i-te</i> U.K[A DÙ]- ^r ši ¹ -na KUR.KUR.MEŠ <i>e-nu-ma</i>
T-8	4b-5a	DÙ-šú-nu <i>i-pe-lu-ma / bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te</i> UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>
Y-10	6b-7a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-^ri¹-[<i>te</i> UG]U DÙ-ši-na / KUR.KUR.MEŠ <i>e-nu-ma</i></i>
Y-11	7b-8a	DÙ-šú-nu <i>i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-^ri¹-ṭí šá-kín li-i-te</i> UGU DÙ-ši-na / KUR.KUR.MEŠ <i>e-nu-ma</i>
Y-39	7b-8a	DÙ-šú-nu <i>i-pe-lu-ma / bi-la-su-nu im-ḥur ṣa-bit li-ṭí šá-kín li-i-te</i> UGU DÙ-ši-na KUR.KUR.MEŠ <i>e-nu-ma</i>

Y-45	7b-8a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i- [te] / [U].KA DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
Y-46	7b-8a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit / li[-i-ťí . . .] ¹ e- nu-ma
Y-47	7b-8a	[. . . bi-lat-s]u-[nu] ¹ im ¹ -ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te / [. . .]
Y-55	9-10a	DÛ- ¹ šú ¹ -nu i-pe-lu-ma ¹ bi ¹ -lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ / e- ¹ nu ¹ -ma
Y-60	5b-6a	DÛ-šú-nu i-pe-lu-ma bi-lat-su- ¹ nu im ¹ -[ḥu-ru . . .] / ¹ li-i-ťí ¹ šá-kín li-i- ¹ te UGU DÛ ¹ -ši-na KUR.KUR.MEŠ e-nu-ma
Z-1	7b-9a	¹ DÛ-šú-nu i-pe-lu-ma ¹ / bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te / UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
Z-3	6b-7a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu / [. . .] ṣa-bit li-i-ťí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
Z-6		[. . .]
Z-8	4b-5a	. . . / bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te [. . .]
Z-9	5a	[. . . i-p]e-lu-ma GÚ.UN-su-nu im-ḥu-ru [ṣa]-bit li-i-ťí šá- ¹ kín ¹ li-i- te UGU DÛ-ši-na KUR.K[UR.MEŠ . . .]
Z-10	4b-5a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit / ¹ li-i-ťí ¹ šá-kín li-i-te UGU DÛ-š[i-n]a [KU]R.KUR.MEŠ e-nu-ma
Z-a-1	7b-8	DÛ-šú-nu i-pe-lu-ma / bi-lat-su-nu im ¹ -ḥu-ru ṣa-bit li-i-ťí šá-kín ¹ li- i-te UGU DÛ ¹ -ši-na KUR.KUR.MEŠ e-nu-ma
Z-b-2	5b	[DÛ-šú-n]a i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li- i-te UGU DÛ ¹ -ši-na KUR.KUR.MEŠ e ¹ -nu-ma
WFL-1	5b	[. . .] i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
WFL-2	4b-5a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit / [l]i-i-ťí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
WFL-3	6b-7a	DÛ-šú-nu \ i-pe-lu-ma \ bi-lat-su-nu im-ḥu-ru / ṣa-bit li-i-ťí šá-kín li-i-te UGU D[Û-š]i-na \ KUR.KUR.MEŠ e-nu-ma
WFL-5	7b-8	DÛ-šú-nu i-pe- ¹ lu ¹ -ma / bi-lat-su-nu [im-]ḥu-ru ṣa-bit li-i-ťí šá-kín li-i-te UGU DÛ-ši-na KUR.KUR.MEŠ e-nu-ma
E-c-2	i 16-19a	DÛ-šú-nu i-pe-lu-ma bi-lat-su-nu / im-ḥu-ru ṣa-bit li-i-ťí / šá-kín li- i-te UGU DÛ-ši-na / KUR.KUR.MEŠ e-nu-ma
B-b	12b-14	DÛ-šú-nu / i-pe-lu-ma bi- ¹ lat ¹ -su- ¹ nu ¹ i ¹ m ¹ -ḥu-ru ¹ ṣa ¹ -bit li-i-ťí / šá-kín li-i-te UGU ¹ DÛ ¹ -[ši-n]a KUR.KUR.MEŠ e-nu-ma
G-a	14b-16a	DÛ-šú-nu i-pe ¹ -lu-ma bi-lat-su-nu / im-ḥu-ru ṣa-bit li-i-ťí šá-kín li- i-te / UGU DÛ-ši-na KUR.KUR. ¹ MEŠ ¹ e-nu-ma

M-niche	6b-7a	DÙ-šú-nu i-pe-lu-ma / bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
S-a	17b-20	DÙ-šú-nu i-pe-lu-ma / bi-lat-su-nu im-ḥu-ru ṣa-bit / li-i-ṭí šá-kín li-i-te / UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
1962.14	8b-9a	[. . .] / im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-t[e . . .]
AC I.1928.1	4	[. . .] ṣa-bit li-i-ṭí šá-kín li-i-te[. . .]
Aleppo 1	4b-5a	DÙ-šú-nu [. . .] / [. . .] UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
Aleppo 2	5b	DÙ-šú-nu i-pe-lu-ma bi-lat-s[u-nu . . .]
AO 19856	5b-6a	DÙ ¹ -šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit / li-i-ṭí šá-kín li-i-te ¹ UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
Beirut	10-11a	[. . . ṣa]-bit li-i-ṭí [. . .] / [. . . e-nu-]ma
BM 139983	13b-15a	(DÙ)-šú-nu i ¹ -pe-lu-ma / [b]i-lat-su-nu im-[ḥ]u-ru ṣa- ^r bit li ¹ -i-ṭí šá-k[ī]n li-i-te / [. . . DÙ-š]i-na KUR.KU[R.M]EŠ e-nu-ma
BM 139999	6b-7a	[. . .] / ṣa- ^r bit li ¹ -i-ṭí šá- ^r kín li-[i-te . . .]
Charité	6b-7a	[. . .] / UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
Detroit 50.32	8	[. . . im-ḥ]u-ru ¹ ṣa-bit ^r li-i ¹ -ṭí š[á-kín . . .]
Emory	8b-9a	DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu / [. . . U.]KA DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
HMA	5b-6a	[. . .] ṣa-bit li-i-ṭí šá-kín li-i-te / [. . .]
LA 71.73.1b	5b-6a	[. . .] / li-i-te ¹ UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma
LBAF	5b	[. . . b]i-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín { . . }
Lyon 531	4b-5a	DÙ-šú-nu i-pe-lu-ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí GAR-in / [. . .]
O.274	6b-7a	DÙ-šú-nu i-pe-lu-ma [b]i-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU ¹ DÙ-ši-na / KUR.KUR.MEŠ e-nu-ma
O.277	6b-7a	DÙ-šú-nu i-pe-lu-ma / bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí { . . } e-nu-ma
Vatican 15026	7b-8a	[. . . l]i-i-te UGU DÙ-ši-na KUR.KUR.MEŠ / [. . .]
Zurich 1913	5b	DÙ-šú- ^r nu i ¹ -pe- ^r lu ¹ -ma bi-lat-su-nu im-ḥu-ru ṣa-bit li-i-ṭí šá-kín li-i-te UGU DÙ-ši-na KUR.KUR.MEŠ e-nu-ma

Line 6

B-1	6b-7a	Aš-šur EN na-bu-ú MU-a mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la pa-da-a a-na i-da-at EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ / [^{kur} L]u-ul-lu-me-e DAGAL.MEŠ
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B-5	4b-5a	Aš-šur EN <i>na-bu-ú</i> MU- <i>ia</i> mu-šar-bu-ú MAN-t[<i>i-a</i> . . .] / EN-ti- <i>ia</i> lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
B-14	5b-6a	Aš-šur [. . .] ¹ na-bu-ú MU- <i>ia</i> ¹ [. . . pa]-da-a a-na i[-da-at . . .] / DAGAL.MEŠ
B-15	5b-6a	[. . .] <i>na-bu-ú</i> MU- <i>ia</i> mu-šar-bu-ú MAN- ¹ ti ¹ -a ^{giš} TUKUL-šú «ŠÚ» la ¹ pa-da-a ¹ / [. . .]
B-16	7	[. . . n]a-bu-ú MU[-i]a mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la ¹ pa- ¹ da ¹ -a a-na i-da-at EN-ti- <i>ia</i> ¹ lu ¹ -ú it-m[uḥ . . .]
B-23	4b-5a	Aš-šur EN <i>na-bu-ú</i> / MU- <i>ia</i> mu-šar-bu-ú MAN-ti- <i>ia</i> ^{giš} TUKUL-šú la pa-[da]-a \ [. . . i-d]a-at EN-ti- <i>ia</i> lu-ú it-muḥ \ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL\MEŠ
B-24	5c-6a	[. . .] / <i>na-bu-ú</i> MU- <i>ia</i> mu-šar-bu-ú MAN-ti- <i>ia</i> ^{giš} TUKUL-šú la pa-da-a a-na i-da-at EN-ti- <i>ia</i> lu-ú it[-muḥ . . .]
B-26	8b-9a	Aš-šur EN <i>na-bu-ú</i> MU- <i>ia</i> mu-šar-bu-ú MAN-ti- <i>ia</i> ^{giš} TUKUL-šú la pa-da-a a-na i-da-at EN-ti- <i>ia</i> / lu-ú it ¹ -muḥ ÉRIN.ḪI.A.MEŠ-at ^{kur} Lu-ul-(lu-)me-e DAGAL.MEŠ
B-28	6	[. . .] ¹ pa ¹ -da-a a-na i- ¹ da ¹ -[at . . .]
B-30	5b	Aš-šur EN <i>na-bu-ú</i> MU-a mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú l[a p]a-da-a a-na i-da-at EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
B-32	8b-9a	Aš-šur EN <i>na-bu-ú</i> MU- <i>ia</i> \ mu-šar-bu-ú MAN-ti- <i>ia</i> ^{giš} TUKUL-šú la pa-da-a / a-na i-da-at EN-ti- <i>ia</i> lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e ¹ DAGAL.MEŠ ¹
C-3	7b-8a	Aš-šur EN <i>na-bu-ú</i> MU- <i>ia</i> mu-šar-bu-ú MAN-ti- <i>ia</i> ^{giš} TUKUL-šú / la pa-da-a a-na i-da-at EN-ti- <i>ia</i> lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
C-4	7b-8a	[. . . MU]-a mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la pa-da-a a-na i-da-at ¹ EN ¹ -ti-a lu-ú it-muḥ / [. . . DA]GAL.MEŠ
C-6	6c-7a	Aš-šur EN <i>na-bu-ú</i> / MU- <i>ia</i> mu-šar-bu-ú MAN-ti- <i>ia</i> ¹ ^{giš} TUKUL-šú la pa-da-a {a}-na i-da-at EN-ti- <i>ia</i> lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ-at ^{kur} Lu-ul-lu-me-e DAGAL.MES
C-8	7b-8a	[. . .] MU-a mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú / [. . .]
C-11	7b-8a	Aš-šur EN <i>na-bu-ú</i> MU- <i>ia</i> mu-šar-bu-ú MAN-ti- <i>ia</i> ^{giš} TUKUL-šú la pa-da-a a-na i-da-at / [. . .] it-muḥ ÉRIN.ḪI.A\MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
C-13	6b-8a	Aš-šur EN <i>na-bu-ú</i> / MU- <i>ia</i> mu-šar-bu-ú MAN-ti- <i>ia</i> ^{giš} TUKUL-šú la [p]a-da-a a-na i-da-at EN-ti ¹ - <i>ia</i> lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ

		^{kur} <i>Lu-ul-lu-me-e</i> / DAGAL.MEŠ
C-b-2	5b-6a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU-ia <i>mu-šar-bu-ú</i> MAN-ti-ia ^{giš} TUKUL-šú <i>la pa-da-a a-¹na¹ i-da-at</i> EN-ti-ia <i>lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ-at / ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
D-2	5b	¹ <i>Aš-šur</i> EN <i>na-bu-ú</i> MU-ia <i>mu-šar-bu-ú</i> MAN-ti-ia ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-ia <i>lu-ú it-muḥ</i> ÉRIN.ḪI ¹ .A.MEŠ ^{kur} <i>Lu-ul-¹lu-me¹-e</i> ¹ DAGAL ¹ .MEŠ
D-5		[. . .]
D-6	5b-6a	[. . .] / [^{kur} <i>Lu-ul-lu</i>]-me-e DA[GAL.MEŠ]
D-7	6a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU-ia <i>mu-šar-bu-ú</i> MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-a <i>lu-ú it-muḥ</i> ÉRIN[.Ḫ]I.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
D-8	4c-5a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU-ia / <i>mu-šar-bu-ú</i> MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-ia <i>lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-¹ul-lu¹-[me-e . . .]</i>
E-5	7b-8a	<i>Aš-šur</i> EN ¹ <i>na¹-bu-¹ú</i> MU-ia <i>mu-šar-bu¹-ú</i> MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a a-na i¹-[da-at . . .]</i> / ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-¹me-e</i> DAGAL.MEŠ ¹
F-1	6b-7a	<i>Aš-šur</i> EN <i>n[a-bu-]ú</i> MU-ia ¹ <i>mu-šar-bu-ú</i> MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> [. . .] / ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
F-2	4c-5a	<i>Aš-šur</i> EN <i>na-bu-ú</i> / [. . . ^{kur} <i>Lu-u</i>] <i>l-lu-me-e</i> DAGAL.MEŠ
F-3	5b-6a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU-ia <i>mu-šar-bu-ú</i> MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a / a-na i-da-at</i> EN-ti-a <i>lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e¹</i> DAGAL.MEŠ
F-4	6b-7a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU-ia <i>mu-šar-bu-ú</i> MAN-ti-a ^{giš¹} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-ia <i>lu-ú it-muḥ¹</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> / DAGAL.MEŠ
F-6	5b-6a	<i>Aš-šur</i> EN <i>na-b[u]-ú</i> MU-ia <i>mu-šar-bu-ú</i> MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a / ¹a¹-na i-da-at</i> EN-ti-ia <i>lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
F-8	5b-6a	[Aš-]šur EN <i>na-bu-ú</i> MU-ia <i>mu-šar-bu-ú</i> MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-a <i>lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> / DAGAL.MEŠ
F-9	5b-6a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU-ia <i>mu-šar-bu-ú</i> MAN-ti-a / [^{giš}] ¹ T ¹ UKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-ia <i>lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ

F-14c	5b-6a	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la pa-da-a a-na i-da-at EN-ti-a lu-ú it ¹ -muḥ / [. . .]
F-16	4c-5a	Aš-šur EN na-bu-ú MU- ^r i ¹ [a . . .] / ^{giš} TUKUL-šú la pa-da-a a-na i-da-at EN-ti-ia lu-ú it-muḥ ÉRIN.ĦI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
F-17	5b-6a	Aš-šur EN na-bu-ú MU-ia mu-šar-b[u]-ú MAN-ti-a ^{giš} TUKUL-šú la pa-da-a a-n[a i-]da-at EN-ti-a lu-ú it-muḥ / ÉRIN.ĦI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
G-2	6b-7a	Aš-šur EN \ na-bu-ú MU-ia mu\ ^r šar ¹ -bu-ú \ MAN-ti-a ^{giš} TUKUL-šú la pa-da-a a-na i-da-at EN-ti- ^r a lu ¹ -ú ^r it-muḥ ¹ ÉRIN.ĦI.A.ME[Š] / \ ^{kur} Lu-ul-lu-me-e DAGAL\MEŠ
G-3	6b-7	Aš-šur EN na-bu-ú / MU-ia mu-šar-bu-ú MAN-t[i]-a ^{giš} TUKUL-šú \ la pa-da-a \ a-na i-da-at EN-ti-a lu ¹ -ú \ it-muḥ ÉRIN.ĦI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
G-4	6	[. . .] ^r EN ¹ \ na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la pa-da-a a-na i-da-at EN-ti-a lu-ú it-muḥ ÉRIN.ĦI.A.MEŠ ^{kur} Lu\ul-lu-me-e DAGAL.MEŠ \
G-6	6b-7a	Aš-šur EN na-bu-ú MU\ia mu-šar-bu\ú MAN-ti-a ^{giš} TUKUL-šú la pa-da-a \ a-na i-da-at EN-ti-a lu-ú it-muḥ / \ ÉRIN.ĦI.A.MEŠ ^{kur} Lu-ul-lu-me-e \ DAGAL.MEŠ
G-7	6b-7a	Aš-šur[E]N na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú / la pa-da-a \ a\ na i-da-at EN-ti\ a lu-ú it-muḥ ÉRIN.ĦI.A.MEŠ ^{kur} Lu-ul- ^r lu ¹ -me-e DAGAL.MEŠ
G-8	5b-6a	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la pa-da-a / a-na i-da-at EN-ti-a lu-ú it-muḥ \ ÉRIN.ĦI.A.MEŠ ^{kur} [Lu-ul-]lu-me-e DAGAL.MEŠ
G-9	7-8a	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la pa-da-a a-na i-d[a-a]t EN-ti-a lu-ú it-muḥ ÉRIN.ĦI.A.MEŠ / ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
G-10	5b-6a	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} ^r TUKUL ¹ -[šú] / la pa-da-a a-na i-da-at EN-ti- ^r a lu-ú ¹ \ it-muḥ ÉRIN.ĦI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
G-11	6b	Aš-šur EN na-bu-ú \ MU-ia mu-šar-b[u-ú] MAN-ti-a ^{giš} [TUK]UL-šú [l]a pa-da-a a-na i-da-at EN-ti-a \ lu-ú it[-muḥ] ÉRIN.ĦI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAG[AL.MEŠ]
G-12	5b-6a	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú[MAN]-ti- ^r a ¹ [. . .] / la pa-da-a a-na i-da-at EN-ti-a lu-ú it-muḥ \ ÉRIN.ĦI.A.MEŠ ^{kur} Lu-ul-

		<i>lu-me-e \ 'DAGAL'.MEŠ</i>
G-13	5b-6a	<i>Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at EN-ti-a / lu-ú it-muḫ ÉRIN.ḪI.A.MEŠ</i> ^{kur} <i>Lu-ul-lu-me-e \ DAGAL.MEŠ</i>
G-14	5b-6a	<i>Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú \ MAN-ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a \ a-na i-da-at EN-ti-a lu-ú it-muḫ ÉRIN.ḪI.A.MEŠ</i> ^{kur} <i>Lu-ul-lu-me-e / \ DAGAL.MEŠ</i>
G-15	4c-5a	<i>Aš-šur EN na-bu-ú / MU-ia mu-šar-bu-ú MAN-ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a ana i-da-at \ EN-ti-a lu-ú it-muḫ \ ÉRIN.ḪI.A.MEŠ</i> ^{kur} <i>Lu-ul-lu-me-e DAGAL.MEŠ</i>
G-16	5b	<i>Aš-šur EN na-bu-ú \ MU-ia mu-šar-bu-ú MAN-ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a a-n[a] 'i¹-da-at EN-ti-a lu-ú it-muḫ ÉRIN.ḪI.A.MEŠ</i> ^{kur} <i>L[u-ul]-lu-me-e DAGAL.MEŠ /</i>
G-18	7b-8a	<i>Aš-šur EN na-bu-ú MU-a / mu-[š]ar-bu-ú MAN-ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at EN-ti-a lu-ú it-muḫ ÉRIN.ḪI.A.MEŠ</i> ^{kur} <i>Lu-ul-lu-me-e DAGAL.MEŠ</i>
G-20	5b-6a	<i>[. . .] / EN-ti-a lu-ú it-muḫ ÉRIN¹.Ḫ[I.A.M]EŠ</i> ^{kur} <i>Lu-ul-lu-me-e DAGAL.MEŠ</i>
G-27	12-14a	<i>Aš-šur EN na-bu-ú MU-ia 'mu¹\-šar-bu-¹ú MAN-ti-a¹ \ /</i> ^{giš} TUKUL-šú <i>la pa-da-a 'a¹\-na i-da-at 'EN-ti¹-a \ / lu-ú it-muḫ ÉRIN.ḪI.A.'MEŠ¹ \</i> ^{kur} <i>'Lu¹\-ul-lu-¹me-e DAGAL.MEŠ¹</i>
G-29	6b-7a	<i>Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at EN-ti-a lu-ú it-muḫ ÉRIN.ḪI.A.MEŠ</i> / ^{kur} <i>Lu-ul-lu-me-e DAGAL.MEŠ</i>
G-30	5b-6a	<i>Aš-šur EN na-bu-ú 'MU¹-ia mu-šar-¹b¹[u]-ú \ M[AN]-ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a \ a-na i-da-a[t] 'EN-ti¹-a lu-ú it-muḫ \</i> <i>ÉRIN.ḪI.A.MEŠ / [^{kur}L]'u-ul-lu¹-me-e 'DAGAL'.MEŠ</i>
G-31	6b-7a	<i>Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a \</i> ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at EN-t[i-(i)a lu-]ú it-muḫ \</i> <i>ÉRIN.ḪI.A.MEŠ</i> ^{kur} <i>Lu-ul-lu-me-e \ / DAGAL.MEŠ</i>
G-a-1	10b-12a	<i>Aš-šur EN na-bu-ú / MU-ia mu-šar-bu-ú MAN-ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at / EN-ti-a lu-ú it-muḫ ÉRIN¹.ḪI.A.MEŠ</i> ^{kur} <i>Lu¹-ul-lu-me-e DAGAL.MEŠ</i>
G-c-2	7b-8a	<i>Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a</i> ^{giš} TUKUL-šú <i>la pa-[d]a-a a-¹na i¹-[da-at] / EN-ti-a lu-ú it-muḫ ÉRIN.ḪI.A.MEŠ</i> ^{kur} <i>Lu-ul-lu-me-e DAGAL.MEŠ</i>
G-c-4	9b-10a	<i>Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a</i> ^{giš} TUKUL-šú <i>la</i>

		<i>pa-da-a / a-na i'-da(-at) EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ</i> <i>^{kur}Lu'-ul-lu'-me-e DAGAL.MEŠ</i>
G-d-1	5b	<i>[Aš-]šur EN na-bu-^rú¹ MU-a mu-šar-bu-ú \ MAN-ti-a ^{giš}TUKUL-šú la pa-da-a a-na¹ i-da-at¹ EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ</i> <i>^{kur}Lu-ul-lu-me-e DAGAL.MEŠ</i>
G-d-2	5b-6a	<i>Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš}TUKUL-šú la \ pa-da-a a-na i-da-at EN-ti-a \ lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ . . . / DAGAL.MEŠ</i>
G-e-1	5b-6a	<i>Aš-šur EN \ na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš}TUKUL-šú la pa-da-a / a-na i-da-at EN-ti-ia lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ</i> <i>^{kur}Lu-ul-lu-me-e DAGAL.MEŠ</i>
G-e-2	4c-5a	<i>Aš-šur \ ^rEN¹ na-bu-ú MU-ia / [m]u-šar-bu-ú MAN-ti-a ^{giš}TUKUL-šú la pa-da-a a-na i-da-at EN-ti-ia lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur}Lu-ul-lu-me-e DAGAL.MEŠ</i>
H-1	7b-8a	<i>Aš-šur EN \ na-bu-ú MU-ia \ mu-šar-bu-ú MAN-ti-a \ ^{giš}TUKUL-šú la pa-da-a \ a-na i-da-a[t] / EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ \ ^{kur}Lu-ul-lu-me-e \ DAGAL.MEŠ</i>
H-2	6c-7a	<i>Aš-šur EN na-bu-ú \ / MU-a mu-šar-bu-ú MAN-ti-a ^{giš}TUKUL-šú la pa-da-a a-na i-da-at EN-ti-a \ lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ¹ ^{kur}Lu-ul-lu-me-e DAGAL.MEŠ</i>
H-3	7b-8a	<i>[. . . E]N na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš}TUKUL-[šú l]a p[a-d]a \ a-na i-da-at EN-ti-a lu-ú \ it-muḥ \ [ÉR]IN.ḪI.A.MEŠ \ / \ ^{kur}Lu \ ul-^rlu¹-me-e DAGAL.MEŠ</i>
H-4	7b-8a	<i>Aš-šur \ EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš}TUKUL-šú \ la pa-da-a \ a[-na] \ i-da-at / EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur}Lu-ul-lu-me-e \ DAGAL.MEŠ</i>
H-5	7b-8a	<i>^rAš-šur EN na¹-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš}TUKUL-šú la pa-da-a ^ra¹[-na . . .] / ^rEN-ti-a¹ lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ \ ^r^{kur}Lu-ul-lu-me-e DAGAL¹.MEŠ</i>
H-9	5b-6a	<i>Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a / ^{giš}TUKUL-šú la pa-da-a a-na i-da-at EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur}Lu-ul-lu-me-e \ DAGAL.MEŠ</i>
H-10	7b-8a	<i>Aš-šur EN na-bu-ú MU-a mu-šar-bu-ú MAN-ti-a ^{giš}TUKUL-šú la pa-da-a \ a-na i-da-at EN-ti-a \ lu-ú [. . .] / ÉRIN.ḪI.A.MEŠ ^{kur}Lu-ul-lu-me-e DAGAL.MEŠ</i>
H-12	8b-9a	<i>[. . .] / [. . .] pa-da \ a-na i-da-at EN-t[i-(i)a. . .]</i>
H-14	6b-8a	<i>Aš-šur EN na-bu-ú / MU-ia mu-šar-bu-ú MAN-ti-a ^r^{giš}¹TUKUL-šú</i>

		<i>la pa-da-a a-na i-da-at</i> \ EN-ti-a \ <i>lu-ú</i> \ <i>it-muḥ</i> ÉRIN.ĦI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> / DAGAL.MEŠ
H-23	11-12a	[Aš-šu]r EN <i>na-bu-ú</i> MU-ia <i>mu-šar-bu-ú</i> MAN-ti-a \ ^{giš} TUKUL-šú l[a] ^r <i>pa-da¹-a²</i> a-na i-da-at EN-ti-a <i>lu-ú</i> i ^r <i>t-muḥ¹</i> / ÉRIN.ĦI.A.MEŠ \ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ \
H-27	7b-9a	Aš-šur EN <i>na-bu-^rú¹</i> / [. . . MAN-t]i-a ^{giš} TUKUL-šú <i>la pa-da-a a-</i> <i>na i-da-at</i> EN-ti-a \ <i>lu-ú it-muḥ</i> \ ÉRIN.ĦI.A.MEŠ \ ^{kur} <i>Lu-ul-lu-me-</i> <i>^re¹</i> / [. . .]
H-29	7b-8	Aš-šur EN <i>na-bu-ú</i> MU-a <i>mu-šar-bu-ú</i> MAN-ti-a / ^{giš} TUKUL-šú \ <i>la pa-da-^ra¹</i> \ [a-n]a i-da-at \ EN-ti- ^r a ¹ <i>lu-ú it-muḥ</i> ÉRIN.ĦI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
H-30	6	Aš-šur EN \ <i>na-bu-ú</i> \ M[U-i]a <i>mu-[ša]r-bu-ú</i> MAN-ti-a ^{giš} TUKUL-šú \ <i>la pa-da-a</i> \ <i>a-na i-da-at</i> EN-ti-a <i>lu-ú it-muḥ</i> \ ÉRIN.ĦI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> ^r DAGAL ¹ .MEŠ
H-31	8b-10a	Aš-šur ^r EN ¹ / \ <i>na-bu-ú</i> MU-ia \ <i>mu-šar-bu-ú</i> MAN-ti-a ^{giš} TUKUL-šú \ <i>la ^rpa-da-a¹</i> a-na i-da-at EN-ti-a / \ <i>lu-ú it-muḥ</i> ÉRIN.ĦI.A.MEŠ \ ^{kur} <i>Lu-ul-lu-me-e</i> ^r DAGAL ¹ .MEŠ \
H-32	7b-8a	Aš-šur EN <i>na-bu-ú</i> \ MU-ia <i>mu-šar-bu-ú</i> MAN-ti-a ^{giš} \TUKUL-šú <i>la \ pa-da-a</i> / a-n[a] \ i-da-at EN-ti-a l[u-] ^r ú ¹ <i>it-muḥ</i> \ ÉRIN.ĦI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
H-33	7b-8a	Aš-šur EN \ <i>na-bu-ú</i> MU-a <i>mu-šar-bu-ú</i> MAN-ti-a ^{giš} TUKUL-šú <i>la</i> <i>pa-da-a</i> / \ <i>a-na i-da-at</i> \ EN-ti-a <i>lu-ú it-muḥ</i> \ ÉRIN.ĦI.A.MEŠ ^r ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
H-34	7b-8	Aš-šur EN <i>na-^rbu¹-ú</i> MU-ia / <i>mu-šar-bu-ú</i> MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-a <i>lu-ú it-muḥ</i> \ ÉRIN.ĦI.A.MEŠ \ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
H-35	9b-11a	^r Aš-šur EN ¹ / <i>na-b[u]-^rú¹</i> MU-ia <i>mu-šar-bu-ú</i> \ MAN-ti-a ^{giš} TUKUL-šú <i>la \ pa-da-a a-na i-da-at</i> EN-ti-a / <i>lu-ú ^rit¹-muḥ</i> ÉRIN.ĦI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ ¹
H-b-1	7b-8	Aš-šur EN \ <i>na-bu-ú</i> \ [. . . mu]- ^r šar-bu-ú ¹ MAN-t[i-a] ^r ^{giš} ¹ TUKUL-šú / <i>la pa-da-a</i> \ <i>a-na i-da-at</i> \ EN-ti-a \ <i>lu-^rú¹</i> [i] ^r <i>t¹-</i> <i>muḥ</i> \ ÉRIN.ĦI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
H-b-2	7b-8a	[. . . ^{giš}]TUKUL-šú <i>la pa-da-a</i> \ <i>a-na i-da-at</i> EN-ti-a ^r lu ¹ \ú <i>i[t-]m[uḥ]</i> \ ÉRIN.ĦI.A.MEŠ / [. . .]
H-d-2	7-8a	^r Aš-šur EN <i>na-bu-ú</i> MU-ia <i>mu-šar-bu-ú</i> \ MAN-ti-a ¹ \ [. . .] / ^r <i>lu-ú</i> <i>it-muḥ</i> \ ÉRIN.ĦI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> \ DAGAL.MEŠ ¹ \
I-1	6	Aš-šur EN <i>na-bu-ú</i> MU-ia <i>mu-šar-bu-ú</i> MAN-ti-a ^{giš} TUKUL-šú <i>la</i>

		<i>pa-da-a a-na i-da-at</i> EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
I-4	5b-6a	[. . .] / <i>pa-da-a a-na i-da-at</i> EN-ti-ia [. . .]
I-7	5b-6a	Aš-šur EN <i>na-bu</i> [-ú . . .] / [. . . ^{kur} <i>Lu-</i>]ul-lu-me-e DAGAL.MEŠ
I-12	5b-6a	Aš-šur EN <i>na-bu-ú</i> MU-i[a]mu-šar-bu-ú MAN-ti ¹ -a / ^{giš} TUKUL-šú la <i>pa-da-a a-na i-da-at</i> EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
I-13	5b-6a	Aš-šu[r E]N <i>na-bu-ú</i> MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la <i>pa-da-a a-na i¹-da-at</i> EN-x-ti-a / lu-ú it-muḥ ¹ ÉRIN.ḪI.A ¹ .MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
I-16	5c-6a	Aš-šur EN <i>na-bu-ú</i> / ¹ MU-a [?] mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la <i>pa¹-da-a a-na i-da-at</i> EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
I-25	5b-6a	Aš-šur EN <i>na-bu-ú</i> MU-ia mu-šar-bu-ú MAN- ¹ ti ¹ -a ^{giš} TUKUL-šú la <i>pa-da-a a¹-na i-da-at</i> EN-ti-a / lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
I-30	5c-6a	Aš-šur EN <i>na-bu</i> MU-ia mu-šar-bu-ú / MAN-ti-a ^{giš} TUKUL-šú la <i>pa-da-a ana i-da-at</i> EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
L-1-2	6b-7a	Aš-šur EN <i>na-bu-ú</i> MU-ia mu ¹ -šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la <i>pa-da-a a-na i-da-at</i> / EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
L-5	6b	Aš-šur EN <i>na-bu-ú</i> MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la <i>pa-da-a a-na i-da-at</i> \EN[-ti-a . . .]
L-6	7b-8a	Aš-šur EN <i>na-bu-ú</i> MU-ia mu-šar-bu-ú [. . .] / [. . . ^{kur}] ¹ <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ ¹
L-7	6b-7a	Aš-šur EN <i>na-bu-ú</i> MU-a mu-šar-bu-ú / MAN-ti-a ^{giš} TUKUL-šú la <i>pa-da-a a-na i-da-at</i> EN{-ti}-a lu-ú it-muḥ[ÉR]IN.ḪI.A.MEŠ ^{kur} <i>Lu\ul-lu-me-e</i> \DAGAL.MEŠ
L-8	6b-7a	Aš-šur EN <i>na-bu-ú</i> MU-ia \mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la <i>pa-da-a a-n[a] i-da-at</i> EN-ti-a lu-ú it-muḥ / ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL ¹ .MEŠ
L-10	7b-8a	Aš-šur EN <i>na-bu-ú</i> MU-ia mu\šar\bu-ú MAN-ti-a ^{giš} TUKUL-šú la <i>pa-da-a a-na¹ i-da-at</i> EN-ti-a \/\ lu-ú it\muḥ ÉRIN.ḪI.A.MEŠ \ ^{kur} <i>Lu\ul-lu-me-e</i> DAGAL.MEŠ
L-11	6b-7a	Aš-šur E[N na]-bu-ú ¹ MU ¹ -[ia mu-šar-bu]- ¹ ú MAN-ti ¹ -a \/\ ^{giš} TUKUL-šú la <i>pa-da-a a-na i-da-at</i> EN-ti-a lu-ú it-muḥ

		ÉRIN.ĤI.A.MEŠ ^{kur} Lu-ul-lu-me-e \ DAGAL.MEŠ \
L-17	6b-7a	Aš-šur EN na-bu-ú / MU-a mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la pa-da-a \ a[-n]a \ i-da-at EN-ti-a lu-ú it-muḥ ÉRIN.ĤI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
L-18	7b-8	Aš-šur EN na-bu-ú MU\ia . . . / [. . .] MAN-ti-a ^{giš} TUKUL\šú la pa\da-a ana i\da\at EN\ti-a [l]u-ú \ it-muḥ ÉRIN.ĤI.A.MEŠ ^{kur} Lu-u\lu-me-e . . .
L-20	7b-8	Aš-šur EN [. . .] / [. . . MA]N-ti-a \ ^{giš} TUKUL-šú la pa-da-a a-na i- ^r da\at EN-ti-a lu-ú it-muḥ ÉRIN.ĤI.A ^r MEŠ . . .]
L-33	7-8a	[. . .] na-bu-ú \ MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la pa-da- ^r a ^r [. . .] / [. . . ^{kur} Lu-ul-lu]-me-e \ DAGAL.MEŠ
L-34	6b-7a	[. . .] / ^{giš} TUKUL-šú la pa-da-a a-na i-da-at EN-ti-a lu-ú it-muḥ ÉRIN.ĤI.A.MEŠ ^{kur} Lu-u\lu-me-e \ [. . .]
L-35	7b-9a	{Aš-šur} EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti[-a] / \ ^{giš} TUKUL-šú la pa-da-a a-na i-da-at EN-ti-a lu-ú it-muḥ ÉRIN.ĤI.A.MEŠ / \ ^{kur} Lu-ul-lu-me-e \ DAGAL.MEŠ
L-36	7b-9a	Aš-šur EN \ ^r na-bu ¹ [-ú . . .] / mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la pa-da-a a-na i-da-at EN-ti-a \ lu-ú it-muḥ \ ^r ÉRIN.ĤI.A.MEŠ ^{kur} Lu-ul-lu ¹ [-me-e] / \ DAGAL.MEŠ
N-6	4c-5a	Aš-šur EN na-bu-ú {MU-}a mu-šar-bu-ú MAN-ti-a / [. . .] it-muḥ ÉRIN.ĤI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
N-8	5b-6a	As-šur EN na- ^r bu ¹ -ú MU\ia \ mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la pa-da-a a-na i-da-at EN-ti-a [. . .] / ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
N-12	4c-5a	Aš-šur EN na-bu-ú MU-[ia] / mu-šar-bu-ú MAN-ti-{a} ^{giš} TUKUL-šú la ^r pa ^r [-da-a] ^r a-na ¹ i-da-at EN-ti-a lu-ú it-muḥ \ ÉRIN.ĤI.A.MEŠ \ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
N-13	5b-6a	Aš-šur EN na-bu- ^r ú ¹ [M]U-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la pa-da-a a-na i-da{-at} EN-ti-ia lu-ú it-muḥ ÉRIN.ĤI.A.MEŠ / ^{kur} Lu-ul-lu\me-e DAGAL.MEŠ
N-16	4c-5a	Aš-šur EN na-bu-ú / MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la pa-da-a \ a-na i-da-at EN-ti-a \ lu-ú it-muḥ ÉRIN.ĤI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
N-17	4c-5a	Aš-šur EN na-bu-ú MU-ia \ / mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la pa-da-a a-na i-da-at EN-ti-a lu-ú it-KUR-muḥ ÉRIN.ĤI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
N-19	5b-6a	Aš-šur EN na-bu- ^r ú ¹ MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú

		<i>la pa-da-a a-na i-da-at</i> EN-ti-a / lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
P-2	6b-7a	Aš-šur EN na-bu-ú MU-a mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la <i>pa-da-a a-na i-da-at</i> / EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu- ul-lu-me-e DAGAL.MEŠ
P-3	5b-6a	As-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la <i>pa-da-[a] / 'a-na' i-da-at</i> EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu- ul-lu-me-e DAG[AL.M]EŠ
P-4	5b-6a	Aš-šur EN na-bu-ú MU-ia mu-šar-b' u-ú MAN-ti-'a' ^{giš} TUKUL- šú la <i>pa-da-a a-na i-da-at</i> EN-ti-ia / lu-ú it-muḥ' ÉRIN.ḪI.A.MEŠ ^{kur} Lu- ul-lu-me-e DAGAL'.MEŠ
S-1	5b-6a	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la <i>'pa'-da-a / [. . .]</i> ^{kur} Lu-ul-lu-me-'e' [. . .]
S-2	5b-6a	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la <i>pa-da-a a-na i-da-at</i> / EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu- ul-lu-me-e DAGAL.MEŠ
S-3	5b-6a	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú \ MAN-ti-'a' ^{giš} TUKUL-šú <i>la pa-d[a-a . . .] / [. . . i]t-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
S-4	6b-7a	Aš-šur 'EN' na-bu-ú MU-ia mu[-šar-bu-ú . . .] ^{giš} TUKUL-'šú' la <i>pa-da-a a-na i-da-at</i> EN-ti-a / lu-ú it-muḥ 'ÉRIN'.(ḪI.)A.MEŠ ^{kur} Lu- ul-lu-me-e DAGAL.MEŠ
S-6	5b	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la <i>pa-da-a a-na i-da-at</i> EN-ti-a lu-ú[. . .]
S-7	5b	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la <i>pa-da-a a-na i-da-at</i> EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul- lu-me-e DAGAL.MEŠ
S-8	5b-6a	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la [. . .] / EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-'e' DAGAL.MEŠ
S-11	5b	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la <i>pa-da-a a-na i-da-at</i> EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul- lu-me-e DAGAL.MEŠ
S-12	7b-8a	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú la <i>pa-da-a a-na i-da-at</i> / EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu- ul-lu-me-e DAGAL.MEŠ
S-13	5c-6a	Aš-šur EN na-bu-ú MU-ia / mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú

		<i>la pa-da-a a-na i-da-at</i> EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
S-15	5b-6a	Aš-šur EN n[a-bu-ú MU]-ia mu-šar-bu-ú MAN-ti-[a] ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-a lu-ú it-mu[h] / [. . .]
S-17	5b-6a	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a / a-na i-da-at</i> EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
S-20	5a	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
S-21	5b	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
S-22	4c-5a	. . . / MU-a mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti- ^ḫ a ¹ lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
S-26	12b-15a	Aš-šur EN / na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú / <i>la pa-da-a a-na i-da-at</i> EN-ti-ia lu-ú it-mu ^ḫ / ^ḫ É ¹ RIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
S-a-1	4c-5a	Aš-šur EN na-bu-ú MU-ia / mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-ia lu-ú it-muḥ[ÉR]IN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
S-a-2	5b-6a	Aš-šur EN na-[b]u-ú MU- ^ḫ a ¹ mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-ia / lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
S-b-1	4c-5a	[. . .] / na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a a-na</i> ^ḫ i ¹ -da-at EN-ti-ia lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me'-e DAGAL.MEŠ
S-b-2	5a	[. . . mu-š]ar-bu-ú MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-ia lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul- ^ḫ lu ¹ -me-e DAGAL.MEŠ
S-c-4	5b-6a	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-a lu-ú it-mu[h] . . . / ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ
S-d-1	5b	Aš-šur EN na-bu-ú MU-ia mu-šar-bu-ú MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-a lu-ú it-muḥ ÉRIN.ḪI.A.MEŠ ^{kur} Lu-ul-lu-me-e DAGAL.MEŠ

S-d-2	5b	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> <i>mu-šar-bu-ú</i> MAN- <i>ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a a¹-na i-da-at</i> EN- <i>ti-a</i> <i>lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
T-2	4c-6a	<i>Aš-šur</i> EN / <i>na-bu-ú</i> MU- <i>ia¹</i> <i>mu-šar-bu-ú</i> MAN- <i>ti-a</i> [^{giš} TUKUL]-šú <i>la pa-da-a a-na i-da-at</i> EN- <i>ti-a</i> <i>lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> / DAGAL.MEŠ
T-5	6b-7a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> <i>mu-šar-bu-ú</i> / MAN- <i>ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN- <i>ti-a</i> <i>lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
T-6	5b-6a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> <i>mu-šar-bu-ú</i> MAN- <i>ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN- <i>ti-¹i¹[a]</i> / <i>lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu¹-ul-lu-me-e</i> DAGAL.MEŠ
T-7	4c-5a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> <i>mu-šar-bu-ú</i> MAN- <i>ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a / a-na i-da-at</i> EN- <i>ti-ia</i> <i>lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
T-8	5b-6a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> <i>mu-šar-bu-ú</i> MAN- <i>ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> / EN- <i>ti-a</i> <i>lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
Y-10	7b-8a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> <i>mu-šar-bu-ú</i> MAN- <i>ti-ia</i> ^{giš} TUKUL-šú <i>la pa-da-a ana i-da-¹at</i> EN ¹ -[<i>ti-a</i>] ¹ <i>lu-ú¹</i> <i>it-muḥ</i> / ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
Y-11	8b-9a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> <i>mu-šar-bu-ú</i> MAN- <i>ti-ia</i> ^{giš} TUKUL-šú [. . . <i>p</i>] <i>a-da-a ana i-da-at</i> / EN- <i>ti-ia</i> <i>lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
Y-39	8b-10a	<i>Aš-šur</i> EN <i>na-bu-ú</i> / MU- <i>ia</i> <i>mu-¹šar¹-bu-ú</i> MAN- <i>ti-ia</i> ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN- <i>ti-ia</i> <i>lu-ú it-muḥ</i> / ÉRIN.ḪI.A.MEŠ ^{kur} ¹ <i>Lu¹-[u]l-lu-me-e</i> DAGAL.MEŠ
Y-45	8b-9a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> <i>mu-¹šar¹-bu-ú</i> MAN- <i>ti-ia</i> ^{giš} TUKUL-[šú] / ¹ <i>la¹</i> <i>pa-da-a a-na i-da-at</i> EN- <i>ti-ia</i> <i>lu it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
Y-46	8b-9a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> <i>mu-šar-bu-ú</i> MAN- <i>ti-ia</i> ^{giš} TUKUL-šú / <i>la p[a-da-a . . .]</i> ¹ EN ¹ -[<i>ti-a . . . it-U.K</i>]A ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
Y-47	8b-9a	[. . . MAN-] <i>ti-ia</i> ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> / [. . .]
Y-55	10b-11a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> <i>mu-šar-bu-ú</i> MAN- <i>ti-ia</i> ^{giš} TUKUL-šú <i>la pa-da-a ana i-da-at</i> / EN- <i>ti-ia</i> <i>lu-ú ¹it¹-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ

Y-60	6b-7a	<i>Aš-šur</i> ¹ EN <i>na-bu-ú</i> ¹ MU- <i>ia</i> <i>mu-šar-bu-ú</i> MAN- <i>ti-ia</i> ^{giš} TUKUL- šú <i>la pa-da-a</i> ¹ / ¹ <i>a-na i-da-at</i> EN- <i>ti-</i> ¹ <i>a lu-ú it-muḥ</i> ÉRIN ¹ .ĤI.A.MEŠ ^{kur} <i>Lu-ul-lu</i> ¹ - <i>me-e</i> DAGAL.MEŠ
Z-1	9b-11	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> / <i>mu-šar-bu-ú</i> MAN- <i>ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> / EN- <i>ti-a</i> <i>lu-ú it-muḥ</i> ÉRIN.ĤI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
Z-2	7	[EN- <i>t</i>] <i>i-ia</i> ¹ <i>lu-ú</i> ¹ <i>it-muḥ</i> ÉRIN.ĤI.A.MEŠ ^{1kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ ¹
Z-3	7b-9a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> / [<i>mu-šar</i>]- ¹ <i>bu</i> ¹ - <i>ú</i> MAN- <i>ti-a</i> ^{giš} TUKUL- šú <i>la pa-da-a a-na i-da-at</i> EN- <i>ti-a</i> <i>lu-ú it-muḥ</i> ÉRIN.ĤI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> / ¹ DAGAL ¹ .MEŠ
Z-6	11-12	[. . .] / ¹ <i>mu-šar-bu-ú</i> MAN- <i>ti-a</i> ¹ ^{giš} ¹ TUKUL-šú <i>la pa-da-a a-na i</i> ¹ - <i>da-at</i> / EN- <i>ti-a</i> <i>lu-ú it-muḥ</i> ÉRIN.ĤI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
Z-8	5b-6a	. . . / [<i>lu</i>]- <i>ú it-muḥ</i> ÉRIN.ĤI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
Z-9	5b-6	[. . .] / [. . . <i>mu-šar</i>]- <i>bu-ú</i> MAN- <i>ti-a</i> ^{giš} TUKUL-šú <i>la-</i> ¹ <i>a</i> ¹ <i>pa-da-a</i> <i>ana</i> ¹ <i>i-da-at</i> ¹ EN- <i>ti-a</i> <i>lu it-muḥ</i> [. . .]
Z-10	5b-6a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> <i>mu-šar-bu-ú</i> MAN- <i>ti-a</i> ^{giš} TUKUL-šú <i>la</i> <i>pa-da-a a-na i-da-at</i> / EN- <i>ti-a</i> ¹ <i>lu</i> ¹ - <i>ú it-muḥ</i> ÉRIN.ĤI.A.MEŠ ^{kur} <i>L[u-u]</i> [- <i>l</i>] <i>u-me-e</i> DAGAL.MEŠ
Z-a-1	9-10a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> <i>mu-šar-bu-ú</i> MAN- <i>ti-a</i> ^{giš} TUKUL-šú <i>la</i> <i>pa-da-a a-na i-da-at</i> / EN- <i>ti-ia</i> <i>lu-ú it-muḥ</i> ÉRIN.ĤI.A{.MEŠ} ^{kur} <i>Lu-ul-lu-me</i> ¹ - <i>e</i> DAGAL.MEŠ
Z-b-2	5c-6a	<i>Aš-šur</i> EN / [. . . MAN- <i>t</i>] <i>i-ia</i> ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN- <i>ti-ia</i> <i>lu-ú it-muḥ</i> ÉRIN.ĤI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-</i> ¹ <i>e</i> ¹ DAGAL.MEŠ
WFL-1	5c-6a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> / [. . . ^{giš} TUKUL-] ¹ šú ¹ <i>la pa-da-a a-na</i> <i>i</i> ¹ - <i>da-at</i> EN- <i>ti-ia</i> <i>lu-ú it-muḥ</i> ÉRIN.ĤI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
WFL-2	5b-6a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> <i>mu-šar-bu-ú</i> MAN- <i>ti-a</i> ^{giš} TUKUL-šú <i>la</i> <i>pa-da-a a-na i-da-at</i> EN- <i>ti-a</i> <i>lu-ú it-muḥ</i> ÉRIN.ĤI.A.MEŠ / [^k] ^{ur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
WFL-3	7b-9a	<i>As-šur</i> EN ¹ <i>na</i> ¹ - <i>bu-ú</i> MU- <i>ia</i> / <i>mu-šar-bu-ú</i> MAN- <i>ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a a-na</i> ¹ <i>i</i> ¹ [- <i>d</i>] <i>a-at</i> ¹ EN- <i>ti-ia</i> <i>lu-ú it-muḥ</i> ÉRIN.ĤI.A.MEŠ / ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
WFL-5	9-10a	<i>Aš-šur</i> EN <i>na-bu-ú</i> [MU- <i>i</i>] <i>a</i> <i>mu-šar-bu-ú</i> MAN- <i>ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> / EN- <i>ti-ia</i> <i>lu-ú i</i> [<i>t-</i>] <i>muḥ</i> ÉRIN.ĤI.A.MEŠ

		^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
E-c-2	i 19b-24	<i>Aš-šur</i> EN / <i>na-bu-ú</i> MU- <i>ia mu-šar-bu-ú</i> / MAN- <i>ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a</i> / <i>a-na i-da-at</i> EN- <i>ti-ia</i> / <i>lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ / ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
B-b	15-17a	¹ <i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia mu-šar-bu-ú</i> MAN- <i>ti-a</i> / ^{giš} TUKUL-šú <i>la pa-da-a a-na</i> ¹ <i>i</i> - <i>da-at</i> EN- <i>ti-a lu it-muḥ</i> / ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-¹ul-lu-me¹-e</i> ¹ DAGAL ¹ .MEŠ
G-a	16b-18	<i>Aš-šur</i> EN <i>na-bu-ú</i> / MU- <i>ia mu-šar-bu-¹ú</i> MAN- <i>ti-a</i> ^{giš} TUKUL-šú <i>la</i> ¹ <i>pa</i> - <i>da-a</i> / <i>a-¹na</i> ¹ <i>i-da-at</i> ¹ EN ¹ - <i>ti-a lu-ú it-mu[h]</i>
M-niche	7b-9a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia</i> / <i>mu-šar-bu-ú</i> MAN- <i>ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN- <i>ti-a lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ-at / ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
S-a	21-24	[<i>Aš</i>]- <i>šur</i> EN <i>na-bu</i> MU- <i>a mu-šar-bu-ú</i> / [MAN]- <i>ti-a</i> ^{giš} TUKUL-šú <i>la pa-da-a</i> / ¹ <i>a-na</i> ¹ <i>i-da-at</i> EN- <i>ti-a lu-ú it-muḥ</i> / [ÉRIN]. ¹ ḪI ¹ .[A]. ¹ MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ ¹
1962.14	9b-11a	[. . .] / <i>na-bu-ú</i> MU- <i>ia mu-šar-bu-ú</i> MAN- <i>ti-i</i> [<i>a</i> . . .] / EN- <i>ti-ia lu-ú</i> <i>it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-u[l-lu-me-e</i> . . .]
AC I.1928.1	5	[. . . <i>it-m</i>]uḥ ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> [. . .]
Aleppo 1	5b-6	<i>Aš-šur</i> EN <i>na-bu-ú</i> [. . .] / [. . . EN- <i>t</i>]i- <i>a lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> [. . .]
Aleppo 2	5c-6a	[. . .] / <i>na-bu-ú</i> MU- <i>a mu-šar-bu-ú</i> MAN- <i>ti-ia</i> ^{giš} TUKUL-šú <i>la-a</i> <i>pa-da</i> [- <i>a</i> . . .]
AO 19856	6b-7a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU- <i>ia mu-šar-bu-ú</i> MAN- <i>ti-a</i> ^{giš} TUKUL-šú / <i>la pa-¹da¹-a ana i-da-at</i> EN- <i>ti-a lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
Beirut	11b-13a	<i>Aš-šur</i> EN <i>na-bu-ú</i> [. . .] / [. . . <i>pa-da</i>]- ¹ <i>a</i> ¹ <i>a-na i-da-at</i> [. . .] / [. . . DA]GAL.MEŠ
BM 132907	2	[. . . <i>na-b</i>]u-ú MU- <i>ia mu-šar-bu-ú</i> [. . .]
BM 139983	15b-18a	<i>Aš-šur</i> [E]N <i>n[a]-bu-ú</i> / [M]U- ¹ <i>a</i> ¹ <i>mu</i> [- ¹ <i>š</i>]ar- ¹ <i>bu</i> -ú MAN- <i>ti-a</i> ^{giš} TUKUL- ¹ šú ¹ ¹ <i>la</i> ¹ <i>p[a]-da-a</i> / <i>a-¹na</i> ¹ <i>i</i> [- <i>da</i>]-at EN- <i>ti-a lu it-¹muḥ</i> ¹ ¹ ÉRIN.ḪI.A ¹ .MEŠ / ^{kur} ¹ <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
BM 139999	7b-9a	[. . .] / ¹ MAN ¹ - <i>ti-¹a</i> ^{giš} TUKUL ¹ -šú <i>la pa-¹da¹</i> [- <i>a</i> . . .] / DAGAL.MEŠ
Charité	7b-8a	<i>Aš-šur</i> E[N . . .] / <i>lu-ú it-muḥ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-l[u-me-e</i> . . .]
Detroit 50.32	9-10	[. . . MU-]ia <i>mu-šar-bu-ú</i> [. . .] / [. . . ÉRI]N.ḪI.A.MEŠ ^{kur} ¹ <i>Lu</i> ¹ -ul- l[u-me-e . . .]

Emory	9b-11a	<i>Aš-šur</i> EN / [. . .] ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> / [. . . ^{kur} <i>Lu-ul-]</i> <i>lu-me-e</i> DAGAL.MEŠ
HMA	6b-7a	[. . . M]AN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a</i> / [. . .]
LA 71.73.1b	6b-7a	<i>Aš-šur</i> EN <i>na-bu</i> MU-ia <i>mu-sa[r-bu-ú . . .]</i> / ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
LBAF	5c-6a	{ . . . } <i>na-bu-ú</i> MU-ia <i>mu-šar-bu-ú</i> MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a</i> / <i>ana i-da-at</i> EN-ti-a <i>lu-ú it[-muḫ . . . ^{kur}Lu-ul-lu-m]</i> <i>e-e</i> DAGAL.MEŠ
Lyon 531	5b-6a	[. . . <i>mu-ša</i>] <i>r-bu-ú</i> MAN-ti-a ^{giš} TUKUL-šú <i>la pa-da-a ana i-da-at</i> EN-ti-a <i>lu-ú it-muḫ</i> / [. . .]
O.274	7b-8a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU-ia <i>mu-šar-bu-ú</i> MAN-ti-a ^{giš} TUKUL-šú <i>la-a pa-da-a a-na i-da-at</i> EN-ti-a <i>lu-ú it-muḫ</i> / ÉRIN.ḪI.A.MEŠ-at ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
O.277	7b-8a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU-ia <i>mu-šar-bu-ú</i> MAN-ti-a ^{giš} TUKUL-šú / <i>la pa-da-a a-na i-da-at</i> EN-ti-a <i>lu-ú it-muḫ</i> ÉRIN.ḪI.A.MEŠ-at ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ
Vatican 15026 8b		[. . . ^{kur} <i>Lu-ul-lu-me-]</i> <i>e</i> DAGAL.MEŠ
Zurich 1913	5c-6a	<i>Aš-šur</i> EN <i>na-bu-ú</i> MU-ia <i>mu-šar-bu-ú</i> MAN-ti-a / ^{giš} TUKUL-šú <i>la pa-da-a a-na i-da-at</i> EN-ti-a <i>lu-ú it-muḫ</i> ÉRIN.ḪI.A.MEŠ ^{kur} <i>Lu-ul-lu-me-e</i> DAGAL.MEŠ

Line 7

B-1	7b-8a	<i>ina qé-reb tam-ḫa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> šá ^d Šá-maš u ^d IŠKUR (DINGIR).MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na- ^r i-ri ¹ / [. . .] ^r Šu-ba-re-e u NI-RIB GIN ₇ ^d IŠKUR
B-5	5b-6a	<i>ina qé-reb tam-ḫa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> šá ^d Šá-maš u ^d IŠKUR [. . .] / ^{kur} Ḫab-ḫi ^{kur} Šu-ba-re-e u KUR.NI-RIB ^r GIN ₇ ^d IŠKUR ¹
B-14	6b	<i>ina qé-^rreb¹ tam-ḫa-ri ina</i> ^{giš} ^r TUKUL ¹ . [MEŠ] ^r lu ú-šam ¹ -qit <i>ina</i> [. . .] ^r tik ¹ -li-a ÉRIN. ^r ḪI ¹ . [A.MEŠ . . .]
B-15	6b-7a	[. . .] <i>lu ú-šam-qit ina re-šu-te</i> šá ^d Šá-maš u ^r ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ / [. . .]
B-16	8-9a	[. . .] ^r <i>tam-ḫa-ri ina</i> ^{giš} ^r TUKUL.MEŠ <i>lu ú-šam-qit ina re-^ršu¹-te</i> šá ^d Šá-maš [. . .] ^d IŠKUR DINGIR.MEŠ <i>tik-lā-a</i> ^r ÉRIN.ḪI ¹ .A.MEŠ KUR.KUR [. . .] / [. . .] ^r ^d IŠKUR

B-23	5b-6a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit / ina re-šu-te šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na-i-ri ^{kur} Hab-ḫi ^{kur} Šu-ba ^{re-«RI»} -e ^u KUR.NI-RIB GIN ₇ ^d IŠKUR
B-24	6b-8a	[. . .] / <i>tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR ^{Na} ¹ -[i-ri . . .] / GIN ₇ ^d IŠKUR
B-26	9b-10a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te šá</i> ^d Šá-maš / <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na-i-ri ^{kur} Hab-ḫi ^{kur} Šu-ba ^{re-e} <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
B-28	7	[. . . ^{kur} Šu-ba]-re-e ^u KUR.NI-RIB ^{GIN} ₇ ¹ [. . .]
B-30	5c-6a	<i>ina qé-reb / tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DI[NGIR.M]EŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na-i-ri ^{kur} Hab-ḫi ^{kur} Šu-ba-re-e <i>u</i> NI-RIB GIN ₇ ^d IŠKUR
B-32	9b-11a	<i>ina qé-reb tam-ḥa-ri / ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na-i-ri / ^{kur} Hab-ḫi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
C-3	8b-10a	<i>ina qé-reb tam-ḥa-ri / ina</i> ^{giš} TUKUL.MEŠ ^{lu} ¹ <i>ú-šam-qit ina re-šu-te šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na-i-ri ^{kur} Hab-ḫi / ^{kur} Šu-ba-re-e <i>u</i> NI-RIB GIN ₇ ^d IŠKUR
C-4	8b-9a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te šá</i> ^d Šá ¹ -maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> / [. . . ^{kur} Hab-]ḫi ^{kur} Šu-ba-re-e <i>u</i> NI-RIB GIN ₇ ^d IŠKUR
C-6	7b-9a	<i>ina qé-reb / tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na-i-ri ^{kur} (Hab)-ḫi ^{kur} Šu-ba-re-e / <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
C-8	8b-10a	[i]na qé-reb tam-ḥa-ri ina ^{giš} TUKUL.MEŠ / [. . . ^{kur} Šu]- ^{ba} ¹ -[re]- ^e ¹ <i>u</i> KUR.NI-RIB / [. . .]
C-11	8b-10a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit / [. . .</i> ^d Šá]-maš <i>u</i> ^d IŠKUR DINGIR\MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na-i-ri ^{kur} Hab-ḫi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB / [. . .]
C-13	8b-9a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL ¹ .MEŠ <i>lu ú-ša[m]-qit ina re-šu-te¹ šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ

		KUR.KUR <i>Na-i-ri</i> / ^{kur} <i>Hab-ḥi</i> ^{kur} <i>Šu-ba-re-e</i> u KUR.NI-RIB GIN ₇ ^d IŠKUR
C-b-2	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^d Šá-maš u ^d IŠKUR [. . .] DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} <i>Hab-ḥi</i> / ^{kur} <i>Šu-ba-re-e</i> u KUR.NI-RIB GIN ₇ ^d IŠKUR
D-2	6	[. . .] ^r <i>qé-reb tam-ḥa-ri</i> ^r [. . .] ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-</i> <i>šu-te šá</i> ^d Šá-maš u ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} <i>Hab-ḥi</i> ^{kur} <i>Šu-ba-re-e</i> u ^r KUR ^r .NI-RIB GIN ₇ ^d IŠKUR
D-5	8	[. . .] ^r KUR.NI-RIB GIN ₇ ^d IŠKUR ^r
D-6	6b-7a	[. . .] / [. . .] ^r ^d IŠKUR
D-7	6b-7	<i>ina qé-reb / tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^d Šá-maš u ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^k [^u] ^r <i>Hab-ḥi</i> ^{kur} <i>Šu-ba-re-e</i> u KUR.NI-RIB GIN ₇ ^d IŠKUR
D-8	5b-6a	[. . .] ^r <i>qé¹-reb tam-^rḥa¹-[ri]</i> ^r <i>ina</i> ^r ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit / ina</i> <i>re-šu-te šá</i> ^d Šá-maš u ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ^r ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na¹-i-ri</i> ^r ^{kur} <i>Hab¹-ḥi</i> ^{kur} <i>Šu-ba-re-e</i> u KUR.NI-RIB GIN ₇ ^d IŠKUR
E-5	8b-9a	^r <i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^d Šá ¹ -[maš . . .] / ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^r ^{kur} <i>Hab¹-ḥi</i> ^r ^{kur} <i>Šu-ba-re-e</i> u KUR.NI-RIB GIN ₇ ^r ^d IŠKUR ^r
F-1	7b-8a	<i>ina qé-reb tam-ḥa-ri [. . .</i> ^{giš} TUK]UL.MEŠ <i>lu ú-šam-qit ina re-šu-</i> <i>te šá</i> ^d Šá-maš u ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ] / ^{kur} <i>Šu-ba-re-e</i> u KUR.NI-RIB GIN ₇ ^d IŠKUR
F-2	5b-6a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^d Šá-maš u ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia / [. . .]</i>
F-3	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^d Šá-maš / u ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} <i>Hab-ḥi</i> ^{kur} <i>Šu-ba-re-e</i> u KUR.NI-RIB GIN ₇ ^d IŠKUR
F-4	7b-8a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^d Šá-maš u ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} <i>Hab-ḥi</i> ^{kur} <i>Šu-ba-re-e / u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
F-6	6b-7a	<i>ina qé¹-reb tam-ḥa-^rri¹ ina</i> ^{giš} TUKUL.MEŠ <i>lu[ú]-šam-qit ina re-</i>

		<p> <i>šu-te šá^dŠá-maš u^dIŠKUR DINGIR.MEŠ tik-li-a /</i> <i>ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e u</i> <i>KUR.NI-RIB GIN₇^dIŠKUR</i> </p>
F-8	6b-7a	<p> <i>ina qé-reb tam-ĥa¹-ri ina^{gis}TUKUL.MEŠ lu ú-šam-qit ina re-šu-te</i> <i>šá^dŠá-maš {u} ^dIŠKUR DINGIR.MEŠ tik-li-ia ÉRIN.ĦI.A.MEŠ</i> <i>KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e u KUR.NI-RIB / [G]IN₇</i> <i>^dIŠKUR</i> </p>
F-9	6b-7a	<p> <i>ina qé-reb tam-ĥa-ri ina^{gis}TUKUL.MEŠ lu ú-šam-qit ina re¹-šu-te</i> <i>šá^dŠá-maš u^dIŠKUR DINGIR. 'MEŠ' / [tik]-li-a ÉRIN.ĦI.A.MEŠ</i> <i>KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e u KUR.NI-RIB¹ GIN₇</i> <i>^dIŠKUR</i> </p>
F-14c	6b-7a	<p> <i>ina qé-reb tam-ĥa¹-ri ina^{gis}TUKUL.MEŠ lu ú-šam-qit ina re-šu-te</i> <i>šá^dŠá-maš u^dIŠKUR DINGIR.MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ</i> <i>KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e u KUR.NI-RIB / [. .]</i> </p>
F-16	5b-6a	<p> <i>ina qé-reb tam-ĥa-r[i]^rina^{gis}TUKUL.MEŠ lu ú-šam-qit ina re-šu-</i> <i>te šá^dŠá-m[aš . . .] / KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e u</i> <i>KUR.NI-RIB GIN₇^dIŠKUR</i> </p>
F-17	6b-7a	<p> <i>ina qé[-reb tam]-ĥa-ri ina^{gis}TUKUL.MEŠ lu ú-šam-qit ina re-šu[-</i> <i>t]e šá^dŠá-maš {u} ^dIŠKUR DINGIR.MEŠ tik-l[i-a</i> <i>ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}[Šu-b]a-re-e / u</i> <i>KUR.NI-RIB GIN₇^dIŠKUR</i> </p>
G-2	7b-8a	<p> <i>ina qé-reb tam-ĥa-ri \ ^rina^{gis}¹TUKUL.MEŠ lu ú-šam-qit ina re-šu-</i> <i>te šá^dŠá-maš u^dIŠKUR DINGIR.MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ \</i> <i>KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e \ u KUR.NI-RIB GIN₇</i> <i>^dIŠKUR</i> </p>
G-3	8-9a	<p> <i>ina qé-reb tam-ĥa-ri ina^{gis}TUKUL.MEŠ \ lu ú-šam-qit ina re-šu-te</i> <i>šá^dŠá-maš u^dIŠKUR DINGIR.MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ</i> <i>KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e / u KUR.NI-RIB GIN₇</i> <i>^dIŠKUR</i> </p>
G-4	7	<p> <i>[ina] qé-reb tam-ĥa-ri ina^{gis}TUKUL{.MEŠ} lu ú-šam-qit ina re-</i> <i>šu-te šá^dŠá-maš u^dIŠKUR DINGIR.MEŠ tik-li-ia</i> <i>ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-^rba¹-re-e \ u</i> <i>KUR.NI-RIB GIN₇^dIŠKUR</i> </p>
G-6	7b-8a	<p> <i>ina qé-reb \ tam-ĥa-ri ina^{gis}TUKUL.MEŠ \ lu ú-šam-qit ina re-šu-</i> <i>^rte¹ šá^dŠá-maš / \ u^dIŠKUR DINGIR.MEŠ tik-li-a \</i> <i>ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri \ ^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e \ u</i> <i>KUR.NI-RIB ^rGIN₇¹ ^dIŠKUR</i> </p>

G-7	7b-8a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit / ina re-šu-te</i> \šá \ ^d Šá-maš <i>u</i> ^d IŠKU[R] DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
G-8	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> šá ^d Šá-maš / <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR \ <i>Na-i-ri</i> ^{kur} Ḥab[-ḥi ^{kur}]Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
G-9	8b-9a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> šá ^d [Šá]-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ / KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
G-10	6b-7a	<i>ina qé-reb</i> ^r tam ¹ -ḥa-ri <i>ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>te</i> šá ^d Šá-maš <i>u</i> ^d IŠK[UR] / DINGIR.MEŠ <i>tik-li-ia</i> ^r ÉRIN.ḪI ¹ .A.MEŠ KUR.KUR <i>Na-i-ri</i> ^r ^{kur} Ḥab-ḥi ¹ \ ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
G-11	6c-7a	[. . .] / \ ^r tam-ḥa-ri ¹ <i>ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit \ ina re-šu-</i> ^r te ¹ [^d Šá]-maš <i>u</i> ^d IŠK[UR] DINGIR.ME[Š] <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ ^r KUR.KUR ¹ [. . .] \ ^{kur} Ḥab ¹ -ḥi ^r ^{kur} [Šu-ba-re]- ^r e ¹ <u>[u KUR].NI-RIB GIN₇ ^r^d[IŠKUR]</u>
G-12	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> šá ^r ^d Šá ¹ -maš <i>u</i> [. . .] / DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi \ ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB \ GIN ₇ ^d IŠKUR
G-13	6b-7a	<i>ina</i> ^r qé-reb ¹ <i>tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-</i> <i>te</i> šá ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> / ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR \
G-14	6b	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> šá ^d Šá-maš <i>u</i> ^d IŠKUR \ DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ \ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
G-15	5b-6a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te /</i> šá ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> \ ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB \ GIN ₇ ^d IŠKUR
G-16	6a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te \</i>

		<p>šá^d Šá-maš u^d IŠKUR DINGIR.MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-riⁱ ^{kur}Ĥab-ĥi^{kur} Šu-ba-re-e u KUR¹.NI-RIB GIN₇ ^dIŠKUR</p>
G-18	8b-10a	<p>ina qé-reb tam-ĥa-ri / ina ^{giš}TUKUL.[M]EŠ lu ú-šam-qit ina re-šu- te šá^d Šá-maš u^d IŠKUR \ DINGIR.MEŠ tik-li-ia ÉRIN.ĦI.A.MEŠ KUR.KU[R] Na-i-ri^{kur} Ĥab-ĥi^{kur} Šu-ba-re-e u KUR.NI-RIB / GIN₇ ^dIŠKUR</p>
G-20	6b-7a	<p>ina qé-reb tam-ĥa-ri ina ^r^{giš}TUKUL¹.MEŠ [. . .] / ^r^{kur}Ĥab-ĥi^{kur} Šu- ba-re-e u KUR.NI-RIB GIN₇ ^r^dIŠKUR</p>
G-27	14b-17a	<p>^rina qé-reb¹ \ / tam-ĥa-ri ina ^{giš}TUKUL.MEŠ lu ú-^ršam-qit¹ \ ina re-šu\te šá^d Šá-^rmaš u^d IŠKUR¹ [. . .] \ / tik-li-a ÉRIN.ĦI.A.MEŠ KUR.KUR N[a-i-ri]^{kur} Ĥab-ĥi^{kur} Šu-ba-re-e u KUR.^rNI¹[-IR]-BE / GIN₇ ^dIŠKUR</p>
G-29	7b-8a	<p>ina qé-reb tam-ĥa-ri ina ^{giš}TUKUL.MEŠ lu-ú ú-šam-qit ina re-šu- te šá^d Šá-maš u^d IŠKUR \ DINGIR.MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ / KUR.KUR Na-i-ri^{kur} Ĥab-ĥi^{kur} Šu-ba-re-e u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
G-30	6b-7a	<p>in[a q]^r é-reb tam-ĥa-ri¹ ina ^{giš}TUKUL.MEŠ lu ú-šam-qit ina re- šu-t[e . . .] ^r^dIŠKUR \ DI[NGIR].MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ \ KUR.KUR Na-i-ri^{kur} Ĥab-ĥi^{kur} Šu-ba¹-re-e u KUR.NI-RIB \/ ^rGIN₇¹ ^dIŠKUR</p>
G-31	7b-8a	<p>ina qé-reb tam-ĥa-ri ina ^{giš}TUKUL.MEŠ lu ú-šam-qit ina re-šu-te \ šá^d Šá-maš u^d IŠKUR DINGIR.MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ [. . .] Na-i-ri^{kur} Ĥab-ĥi^{kur} Šu-ba-re-e \ / u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
G-a-1	12b-14a	<p>ina qé¹-reb tam-ĥa-ri / ina ^{giš}TUKUL.MEŠ lu ú-šam-qit ina re-šu- te šá^d Šá-maš u^d IŠKUR DINGIR.MEŠ tik-li-ia / ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri^{kur} Ĥab-ĥi^{kur} Šu-ba¹-re-e u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
G-c-2	8b-10a	<p>ina qé-reb tam-ĥa-ri ina ^{giš}TUKUL.MEŠ lu ú-šam-qit / ina re-šu-te šá^d Šá-maš u^d IŠKUR DINGIR.MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri^{kur} Ĥab-ĥi^{kur} Šu-ba-re-e u KUR.NI-^rRIB¹ / GIN₇ ^dIŠKUR</p>
G-c-4	10b-12a	<p>ina qé-reb / [t]am-ĥa-ri ina ^{giš}TUKUL.MEŠ lu ú-šam-qit ina re-šu- te šá^d Šá-maš u^d IŠKUR DINGIR.MEŠ tik-li-a / ÉRIN.ĦI.A.MEŠ KUR.KUR ^rNa¹-i-ri^{kur} Ĥab-ĥi^{kur} Šu-ba-re-e u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
G-d-1	5c-6	<p>ina qé-reb / [. . . ^{giš}TUK]UL.MEŠ lu ú-šam-qit ina re-šu-te \ šá^d Šá-</p>

G-d-2	6b	<p><i>maš u</i> ^dIŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ĦI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur}Ĥab-ĥi ^{kur}Šu-ba-re-e u KUR.NI-RIB GIN₇ ^dIŠKUR / <i>ina qé-reb tam-ĥa-ri ina</i> ^{giš}TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^dŠá-maš u ^dIŠKUR DINGIR.MEŠ <i>tik-li[-a]</i> \ ÉRIN.ĦI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur}Ĥab-ĥi \ ^{kur}Šu-ba-re-e u KUR.NI-RIB . . .</p>
G-e-1	6b-7a	<p><i>ina qé-reb tam-ĥa-ri \ ina</i> ^{giš}TUKUL.MEŠ <i>lu ú¹-šam-qit ina re-šu-te</i> <i>šá</i> ^dŠá-maš <i>lu¹</i> ^dIŠKUR DINGIR.MEŠ <i>tik-li-a</i> / ÉRIN.ĦI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur}Ĥab-ĥi ^{kur}Šu-ba-re-e u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
G-e-2	5b-6a	<p><i>ina qé-reb \ tam-ĥa-ri ina</i> ^{giš}TUKUL.MEŠ \ <i>lu ú-šam-qit ina re-šu-te</i> / [š] ^dŠá-maš u ^dIŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ĦI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur}Ĥab-ĥi ^{kur}Šu-ba-re-e u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
H-1	8b-9a	<p><i>ina qé-reb \ tam-ĥa-ri ina</i> ^{giš}TUKUL.MEŠ <i>lu ú-šam-qit \ ina re-šu-te</i> <i>šá</i> ^dŠá-maš u ^dIŠKUR DINGIR.MEŠ / <i>tik-li-a</i> ÉRIN.ĦI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur}Ĥab-ĥi \ ^{kur}Šu-ba-re-e \ u KUR.NI-RIB GIN₇ ^dIŠKUR \</p>
H-2	7b-9a	<p><i>ina qé^h-reb tam-ĥa^h-ri \ / ina</i> ^{giš}TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^dŠá-maš \ u ^dIŠKUR DINGIR \ MEŠ <i>tik-li-ia</i> [ÉRIN.Ħ]I.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur}Ĥab-ĥi ^{kur}Šu-ba-re^h-e \ / u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
H-3	8b-9a	<p><i>ina qé-reb tam-ĥa-ri ina</i> ^{giš}TUKUL.¹MEŠ¹ <i>lu¹-(šam-)-qit ina \</i> <i>re-šu-te šá</i> ^dŠá-maš u ^dIŠKUR DINGIR.MEŠ <i>tik-l^h-ia \ /</i> ÉRIN.ĦI.A.MEŠ KUR.¹KUR¹ <i>Na-i-r[i]</i> ^{kur}Ĥab-ĥi ^{kur}Šu¹-ba-re-e u KUR.NI-R[IB G]IN₇ ^dIŠKUR</p>
H-4	8b-9a	<p><i>ina qé-reb tam-ĥa-ri ina</i> ^{giš}TUKUL.MEŠ <i>lu ú-šam-qit ina \ re-šu-te</i> <i>šá</i> \ ^dŠá-maš / <i>lu¹</i> ^dIŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ĦI.A.MEŠ KUR.KUR <i>Na^h-i-ri \</i> ^{kur}Ĥab-ĥi ^{kur}Šu-ba-re-e u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
H-5	8b-9a	<p><i>ina qé-reb tam-ĥa-ri ina</i> ^{giš}TUKUL.MEŠ <i>lu¹-šam-qit ina re-š[u-te]</i> / <i>šá</i> ^dŠá-maš u ^dIŠKUR DINGIR.MEŠ <i>tik-li-a \</i> ¹ÉRIN¹.ĦI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur}Ĥab-ĥi ^{kur}Šu-ba-re-e u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
H-9	6b-7a	<p><i>ina qé-reb tam-ĥa-ri ina</i> ^{giš}TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> / <i>šá</i> ^dŠá-maš u ^dIŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ĦI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur}Ĥab-ĥi ^{kur}Šu-ba-re^h-e u KUR.NI-RIB GIN₇ ^dIŠKUR</p>

H-10	8b-9a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> šá ^d Šá-maš \ u ^d IŠKUR [. . .] / <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na-i-ri ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e u KUR.NI-RIB GIN ₇ ^d IŠKUR \
H-12	9b-10a	[. . . ^{giš} TUKUL.M]EŠ <i>lu \ ú-šam-qit ina \ re-šu[-te . . .] / [. . .] u</i> KUR.NI-RIB \ GIN ₇ \ ^d IŠKUR
H-14	8b-9a	<i>i-na qé-reb tam-ḥa-ri i-na</i> ^{giš} TUKUL.MEŠ \ <i>lu \ ú-šam-qit ina re-</i> <i>šu-te šá</i> ^d Šá-maš {u} / ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na-i-ri ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e u KUR.NI-RIB GIN ₇ ^d IŠKUR
H-23	12b-13	<i>ina qé-reb</i> ^r tam ¹ -ḥa-ri <i>ina</i> [^{giš}]TUKUL.MEŠ <i>lu ú-šam-qit ina re-</i> <i>šu-te / [šá]</i> ^d Šá-maš \ u ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ \ KUR.KUR Na-i-ri ^{kur} Ḥ[ab-ḥi] ^{kur} Šu-ba-re-e u KUR.NI-RIB GIN ₇ ^d IŠKUR
H-27	9b-10a	[. . . tam-ḥa-r]i <i>ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-{šam-}qit ina re-šu-te šá</i> ^d Šá-maš u ^d IŠKUR \ DINGIR.MEŠ \ <i>tik-li-ia \</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na[-i-ri] / [. . . ^{kur} Šu-ba-re-]e u KUR.NI-RIB GIN ₇ ^d IŠKUR
H-29	9-10a	<i>ina qé-reb \ tam-ḥa-ri ina</i> ^{giš} TUK[UL.M]EŠ \ <i>lu ú-šam-qit \ ina re-</i> <i>šu-te šá</i> ^d Šá-maš u ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ / KUR.KUR Na-i-ri ^{kur} Ḥab-ḥi \ ^{kur} Šu-ba-re- ^r e ¹ u KUR.NI-RIB GIN ₇ ^d IŠKUR
H-30	7-8a	[. . .] ^r qé ¹ -reb \ <i>tam-ḥa-ri \ in</i> [a ^{giš} T]UKUL.ME[Š lu] <i>ú-šam-qit ina</i> <i>re-šu-te \ šá</i> ^d Šá-maš u ^d IŠKUR DINGIR.MEŠ <i>tik-li-a \</i> ÉRIN.ḪI.A.MEŠ \ KUR.KUR Na-i-[ri] / [^{kur} Ḥa]b-ḥi \ ^{kur} Šu-ba-re- e u KUR.NI-[RIB GIN ₇] ^d IŠKUR
H-31	10b-12a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit / \ ina re-šu-</i> <i>te šá</i> ^d Šá-maš \ u ^d IŠKUR DINGIR.MEŠ <i>tik-li-a \</i> ÉRIN.ḪI.A.MEŠ \ KUR.KUR Na-i-ri ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e u KUR.NI-RIB / \ GIN ₇ ^d IŠKUR
H-32	8b-10a	<i>ina qé-reb tam-ḥa-ri \ / ina</i> ^{giš} TUKUL].MEŠ \ <i>lu ú-šam-qit ina</i> <i>re-šu-[t]e šá</i> ^d Šá-maš u ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ \ KUR.KUR Na-î-ri / ^{kur} Ḥab-ḥi ¹ \ ^{kur} Šu-ba-re-e u KUR.NI-RIB GIN ₇ ^d [IŠK]UR
H-33	8b-10a	<i>ina qé-reb tam-ḥa-ri / \ ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-</i> <i>š[u]-te šá</i> ^d Šá-maš \ u ^d IŠKUR DINGIR. ^r M ¹ EŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na-i-ri ^{kur} Ḥab-ḥi / \ ^{kur} Šu-ba-re-e \ u

		KUR.NI-RIB GIN ₇ ^d IŠKUR \
H-34	9-10a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> \ ÉRIN.ḪI.A.MEŠ KUR.KUR / <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
H-35	11b-13a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit / ina re-</i> <i>ʾšu</i> ¹ - <i>te šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} ʾŠu ¹ -ba-re-e / <i>u</i> KUR.NI-RIB G[IN] ₇ ^d IŠKUR
H-b-1	9-10a	[. . . <i>qé-r</i>] <i>eb tam-ḥa-ri \ ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit \ [. . . re-</i> <i>š</i>] <i>u-te šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ / KUR.KUR <i>N[a]-i-ri \</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e \ <i>u</i> KUR.NI-RIB \ [. . .] ^d IŠKUR
H-b-2	8b-9a	[. . . ^{giš} TUKUL].MEŠ <i>lu ú-šam-qit ina re-šu-te šá</i> ^d Šá-maš \ <i>u</i> ^d IŠKUR \ DINGIR.MEŠ <i>tik-li-ia / [. . . KUR.N]I-RIB GIN₇</i> ^d IŠKUR \
H-d-2	8b-10a	[. . .] / <i>ʾšá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a \</i> ÉRIN.ḪI.A.MEŠ \ [. . .] / <i>ʾKUR.NI-RIB GIN₇ ^dIŠKUR</i> ¹
I-1	7	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ¹ ^d IŠKUR
I-4	6b-7	[. . .] / DINGIR.MEŠ <i>tik-li-ʾia</i> ÉRIN.ḪI.A.MEŠ ¹ [. . .]
I-7	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.ME[Š . . .] / [. . . ^{kur} Šu-]ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
I-12	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>ʾlu</i> ¹ <i>ú-šam-qit ina re-šu-</i> <i>te / šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-IR-BE GIN ₇ ^d IŠKUR
I-13	6b-7a	<i>ina qé-reb[ta]m-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-</i> <i>te šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ / KUR.KUR <i>Na-i[-ri</i> ^{ku} ʾḥab-ḥi ^{kur} Šu-ba-re ¹ -e <i>u</i> KUR.NI-IR-BE GIN ₇ ^d IŠKU[R]
I-16	6b-7a	<i>ina qé-reb tam-ḥa-ʾri</i> ¹ / <i>ʾ. . .</i> ¹
I-18	1	[. . .] <i>ʾre-šu-te šá</i> ^d Šá-maš ¹ <i>u</i> ^d IŠKUR ¹ [DINGIR]. ¹ MEŠ <i>tik-li-(i)a</i> ÉRIN ¹ .[ḪI.A.MEŠ . . .]
I-25	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-ʾšu-te</i>

		<p>šá^dŠá-maš u^d[IŠK]UR DINGIR.MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri^{kur}Ĥab-ĥi /^{kur}Šu-ba-re-e u KUR.NI-IR-BI GIN₇ ^dIŠKUR</p>
I-30	6b-7a	<p>ina qé-reb tam-ĥa-ri ina^{giš}TUKUL.MEŠ lu ú-šam-qit ina re-šu-te' šá^dŠá-maš / u^dIŠKUR DINGIR.MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ' KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
L-1-2	7b-8a	<p>ina qé-réb tam-ĥa-ri ina^{gišr}TUKUL'.MEŠ lu ú-šam-qit ina re-šu- te šá^dŠá-maš / u^dIŠKUR DINGIR.MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e u KUR.'NI'-RIB GIN₇ ^dIŠKUR</p>
L-5	6c-7a	<p>[. . .] / [t]am-ĥa-ri ina^{giš}TUKUL.MEŠ lu ú-šam-qit ina re-šu-te šá^d Šá-maš u^dIŠKUR DINGIR.MEŠ \ tik-li-ia \ ÉRI[N.ĦI.A.MEŠ . . .]</p>
L-6	8b	<p>'ina qé-reb tam-ĥa-ri ina^r^{giš}TUKUL.MEŠ lu ú-šam-qit ina re-šu- te šá^dŠá-maš u^dIŠKUR DINGIR.MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri^{kur}Ĥab-ĥi [. . .]</p>
L-7	7b-8a	<p>ina \ (qé)-reb tam-ĥa-ri ina \^{giš}TUKUL.MEŠ lu ú-šam-qit \ / ina re-šu-te šá^dŠá-maš u^dIŠKUR DINGIR.ME[Š] tik-li-i'^ra' ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri^{kur}Ĥab-\ĥi^{kur}Šu-ba-\re-e u KUR\NI-RI[B] GIN₇ ^dIŠKUR</p>
L-8	7b-8a	<p>ina qé-reb \ \ tam-ĥa-ri ina^{giš}TUKUL.MEŠ lu ú-šam-qit ina re-šu- te š[á] ^r^dŠá-maš u^dIŠKUR DINGIR.MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ / KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e \ \ u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
L-10	8b-10a	<p>ina qé-reb tam-ĥa'-ri ina^{giš}TUKUL.MEŠ lu ú-šam-qit \ \ ina re- šu-te šá[^]Šá-maš u[^]IŠKUR DINGIR.MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e \ \ u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
L-11	7b-8a	<p>ina qé-[reb]tam-ĥa-'ri^r [. . .] ^rú-šam-qit ina re^r-šu-te / šá^dŠá-maš u^dIŠKUR DINGIR.MEŠ tik-li-ia ÉR[IN.Ĥ]I.A.MEŠ KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e u KUR.NI-RIB \ GIN₇ ^dIŠKUR \</p>
L-17	7b-9a	<p>ina qé-reb / tam-ĥa-ri ina^{giš}TUKUL.MEŠ lu û-šam-qit ina re-šu\ - te [š]á \ [^]Šá-maš u[^]IŠKUR DINGIR.MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri / ^{kur}Ĥab-ĥi^{kur}Šu-ba-re\ -e (u) KUR.NI-RIB GIN₇ ^dIŠKUR \</p>
L-18	9-10a	<p>[. . . qé-re]b tam-ĥa-ri ina^{giš}TUKUL\MEŠ lu \ú-šam-qit ina re-</p>

		KUR.NI-RI(-BE/BI) GIN ₇ ^d IŠKUR
N-17	5b-6a	<i>ina qé-reb \ tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ ^r lu ¹ ú-šam-qit <i>ina re- šu-te \ / šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḫab-ḫi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-IR-BE GIN ₇ ^d IŠKUR
N-19	6b-7a	<i>ina qe-reb tam-ḥa-ri ina</i> ^{gi} [^š]TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu- te šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ / <i>tik-li-^ra</i> ÉRIN.ḪI ¹ .A.MEŠ KUR.KUR <i>Na-^ri-ri¹</i> ^{kur} Ḫab-ḫi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
P-2	7b-9a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit / ina re-šu-te</i> <i>šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li¹-ia</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḫab-ḫi ^{kur} Šu-ba-re-e / <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
P-3	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^d Šá-maš (<i>u</i>) ^d IŠKUR / DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ [K]UR.KUR <i>Na-i-ri</i> ^{kur} Ḫab-ḫi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ [^d]IŠKUR
P-4	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} [TUK]UL.MEŠ <i>lu ú-šam-qit ina re-šu- ^rte¹ šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-^rli¹-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri /</i> ^{kur} Ḫab-ḫi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
S-1	6b-7a	[. . . q]é-reb tam-ḥa-ri ina ^{giš} TUKUL ¹ .MEŠ <i>lu ú-šam-qit ina re-šu- te šá¹</i> ^d Šá-maš <i>u</i> ^d IŠKUR ^r DINGIR ¹ .MEŠ / [. . . ^{kur}]Šu-ba-re-e <i>u</i> [. . . G]IN ₇ ^d IŠKUR
S-2	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḫab-ḫi / ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-IR-BE GIN ₇ ^d IŠKUR
S-3	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> ^r šá ¹ ^d Šá-maš <i>u</i> [^d IŠKUR . . .] / [. . . ^{kur} Ḫab-]ḫi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
S-4	7b-8a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu[-te</i> <i>. . .</i> ^d]IŠKUR DINGIR. ^r M ¹ EŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri /</i> ^{kur} Ḫab-ḫi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
S-6	6	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḫab-ḫi ^{kur} [Šu-ba-re-e . . .]

S-7	5c-6a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{gis} TUKUL.MEŠ <i>lu ú-šam-qit / ina re-šu-te</i> šá ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
S-8	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{gis} TUKUL. ^r MEŠ <i>lu ú-šam-qit ina re-šu-te</i> šá ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ[. . .] / KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d [IŠK]UR
S-11	5c-6a	<i>ina qé-reb / tam-ḥa-ri ina</i> ^{gis} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> šá ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
S-12	8b-9	<i>ina qé-reb tam-ḥa-ri ina</i> ^{gis} TUKUL.MEŠ <i>lu ú-šam-qit / ina re-šu-te</i> šá ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> ^l KUR.NI-RIB GIN ₇ ^d IŠKUR
S-13	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{gis} TUKUL.MEŠ / <i>lu ú-šam-qit ina re-šu-te</i> šá ^l ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.(ḪI.)A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-IR ^l -BE GIN ₇ ^d IŠKUR
S-15	6b-7a	[. . . qé-]reb tam-ḥa-ri ina ^{gis} T[UKUL.MEŠ . . . ú-š]am-qit ina re- šu- ^r te ¹ [. . . ^d]Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR. ^r KUR ¹ <i>Na-i-ri</i> ^{kur} Ḥab[-ḥi] / [. . .]
S-17	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{gis} TUKUL.MEŠ <i>lu ú-šam(-qit) ina re-šu-te</i> šá ^d Šá-maš <i>u</i> ^d IŠKUR / DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
S-20	5b-6a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{gis} TUKUL.MEŠ <i>lu ú-šam-qit / ina re-šu-te</i> (šá) ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-IR-BE GIN ₇ ^d IŠKUR
S-21	6a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{gis} TUKUL.MEŠ <i>lu</i> ^r ú ¹ -šam-qit <i>ina re-šu-te</i> šá ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
S-22	5b-6a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{gis} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te .</i> . . / <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e ^r u ¹ KUR.NI-RIB GIN ₇ ^d IŠKUR

S-26	15b-18a	<p><i>ina qé-reb tam-ḥa-ri ina</i> ^{giš}TUKUL¹.[M]EŠ / <i>lu ú-šam-qit ina re-ṣu¹-te šá</i> ^dŠá-maš <i>u</i> ^dIŠKUR DINGIR.MEŠ / <i>tik-li-ia</i></p> <p>ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur}Ḥab-ḥi ^{kur}Šu-ba-re-^re¹ / <i>u</i></p> <p>KUR.NI-RIB GIN₇ ^dIŠKUR</p>
S-a-1	5b-6a	<p><i>ina qé-reb tam-ḥa-ri ina</i> ^{giš}TUKUL.MEŠ <i>lu ú-šam-qit ina re-ṣu-te</i> /</p> <p><i>šá</i> ^dŠá-maš <i>u</i> ^dIŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ</p> <p>KUR.KUR <i>Na-i-ri</i> ^{kur}Ḥab-ḥi ^{kur}Šu-ba-re-e <i>u</i> KUR.NI-R[I]B GIN₇</p> <p>^dIŠKUR \</p>
S-a-2	6b-7a	<p><i>ina qé-reb tam-ḥa-ri ina</i> ^{giš}TUKUL.MEŠ <i>lu</i> ^rú¹-šam¹-qit¹ <i>ina re¹-ṣu-te</i></p> <p><i>šá</i> ^dŠá-maš <i>u</i> ^dIŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ</p> <p>[K]UR.KUR <i>Na-i-ri</i> ^{kur}Ḥab-ḥi / ^{kur}Šu-ba-re-e <i>u</i> KUR.NI-RIB¹ GIN₇</p> <p>^dIŠKUR</p>
S-b-1	5b-6a	<p><i>ina qé-r[eb . . .] / ina re-ṣu-te šá</i> ^dŠá-maš <i>u</i> ^dIŠKUR DINGIR.MEŠ</p> <p><i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur}Ḥab-ḥi ^{kur}Šu¹-ba-re-e</p> <p><i>u</i> KUR.NI-RIB GIN₇ ^dIŠKUR</p>
S-b-2	5b-6a	<p><i>ina qé-reb tam-[ḥa]-ri ina</i> ^{giš}TUKUL.MEŠ <i>lu ú-šam-qit</i> / [. . . ^dŠ]á-</p> <p><i>maš u</i> ^dIŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR</p> <p><i>Na-i-ri</i> ^{kur}Ḥab-ḥi ^{kur}Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN₇ ^dIŠKUR</p>
S-c-4	6b-7a	<p><i>ina qé-reb tam-ḥa-ri ina</i> ^{giš}TUKUL.MEŠ <i>lu ú-šam-qit ina re-ṣu-te</i></p> <p><i>šá</i> ^dŠá-maš <i>u</i> ^dIŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ</p> <p>KUR.KUR <i>Na-i-ri</i> ^{kur}Ḥab-ḥi ^{kur}Šu-b[a-re-e] / <i>u</i> KUR.NI-IR-BE</p> <p>GIN₇ ^dIŠKUR</p>
S-d-1	5c-6a	<p><i>ina qé-reb / tam-ḥa-ri ina</i> ^{giš}TUKUL.MEŠ <i>lu ú-šam-qit ina re-ṣu-te</i></p> <p><i>šá</i> ^dŠá-maš <i>u</i> ^dIŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ</p> <p>KUR.KUR <i>Na-i-ri</i> ^{kur}Ḥab-ḥi ^{kur}Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN₇</p> <p>^dIŠKUR</p>
S-d-2	6a	<p><i>ina qé-reb tam-ḥa-ri ina</i> ^{giš}TUKUL.MEŠ <i>lu ú-šam-qit ina re-ṣu-te</i></p> <p><i>šá</i> ^dŠá-maš <i>u</i> ^dIŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ</p> <p>KUR.KUR <i>Na-i-ri</i> ^{kur}Ḥab-ḥi ^{kur}Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN₇</p> <p>^dIŠKUR</p>
T-2	6b-7a	<p><i>ina qé-reb tam-ḥa-ri ina</i> ^{giš}TUKUL.MEŠ <i>lu ú-š[am-qit]</i> <i>ina</i> «<i>ina</i>»</p> <p><i>re-ṣu-te šá</i> ^dŠá-maš <i>u</i> ^dIŠKUR DINGIR.MEŠ <i>tik-li-a</i></p> <p>ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur}Ḥab-ḥi ^{kur}Šu-ba-re-^re¹ / <i>u</i></p> <p>KUR.NI-RIB GIN₇ ^dIŠKUR</p>
T-5	7b-9a	<p><i>ina qé-reb tam-ḥa-ri / ina</i> ^{giš}TUKUL.MEŠ <i>lu ú-šam-qit ina re-ṣu-te</i></p> <p><i>šá</i> ^dŠá-maš ⟨<i>u</i>⟩ ^dIŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ</p> <p>KUR.KUR <i>Na-i-ri</i> ^{kur}Ḥab-ḥi ^{kur}Šu-ba-re-e / <i>u</i> KUR.NI-RIB GIN₇</p>

		^d IŠKUR
T-6	6b-7a	<i>ina q[é-re]b tam-ḥa-ri ina ^{gis}TUKUL.MEŠ lu ú-šam-qit ina re-šu-te šá ^dŠá-maš u ^dIŠKUR DINGIR.MEŠ tik-li-ia</i> ÉRIN.ḪI.ʾA ¹ .[MEŠ] / KUR.KUR Na-i-ri / ^{kur} Ḥab-ḫi ^{kur} Šu-ba-re-e u KUR.NI-RIB GIN ₇ ^d IŠKUR
T-7	5b-6a	<i>ina ʾqé¹-reb tam-ḥa-ri ina ^{gis}TUKUL.MEŠ lu ʾú-šam¹-q[it . . . r]e-šu-te ʾšá ^dŠá-maš u ^dIŠKUR DINGIR.MEŠ tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na-i-ri / ^{kur} Ḥab-ḫi ^{kur} Šu-ba-re-e u KUR.NI-RIB GIN ₇ ^d IŠKUR
T-8	6b-7a	<i>ina qé-reb tam-ḥa-ri ina ^{gis}TUKUL.MEŠ lu ú-šam-qit ina re-šu-te šá ^dŠá-maš u ^dIŠKUR DINGIR.MEŠ tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na-i-ri / ^{kur} Ḥab-ḫi ^{kur} Šu-ba-re-e u KUR.NI-IR-BE GIN ₇ ^d IŠKUR
Y-10	8b-9a	<i>ina qé-reb tam-ḥa-ri ina ^{gis}TUKUL.MEŠ lu ú-šam-qit ina re-šu-te šá [. . .] ʾ^dIŠKUR DINGIR.MEŠ / tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR(.KUR) Na-i-ri / ^{kur} Ḥab-ḫi ^{kur} Šu-ba-re-e u KUR.NI-RIB GIN ₇ ^d IŠKUR
Y-11	9b-10a	<i>ina qé-reb tam-ḥa[-ri . . .] ^{gis}TUKUL.MEŠ lu ú-šam-qit ina re-šu-te / šá ^dŠá-maš u ^dIŠKUR DINGIR.MEŠ tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na-i-ri / ^{kur} Ḥab-ḫi ^{kur} Šu-b[a-re]-e u KUR.NI-RIB GIN ₇ ^d IŠKUR
Y-39	10b-11a	<i>ina qé-reb tam-ḥa-ri ina ^{gis}TUKUL.MEŠ lu ú-šam-qit ina re-ʾšu¹-ti šá ʾ^dŠá-maš / u ^dIŠKUR DINGIR.M[EŠ] tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na-«I»-i-ri / ^{kur} Ḥab-ḫi ^{kur} Šu-ba-re-e u KUR.NI-IR-BI GIN ₇ ^d IŠKUR
Y-45	9b-11a	<i>ina qé-reb tam-ḥa-r[i] / ʾina¹ ^{gis}TUKUL.MEŠ lu ú-šam-qit ina re-šu-te šá ^dŠá-maš u ^dIŠKUR DINGIR.MEŠ tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR(.KUR) Na-i-ri / ^{kur} Ḥab-ḫi ^{kur} Šu-ba-re-e u KUR.NI-RIB GIN ₇ ^d IŠKUR
Y-46	9b-11a	<i>ina qé-reb tam-ḥa-ri ina ^{gis}TUKUL.MEŠ ʾlu¹ ú-šam-qit / ina re-š[u-te . . .] ʾIŠKUR¹ [. . . ÉRIN.ḪI].ʾA¹.MEŠ¹ (KUR).KUR Na-i-ri / ^{kur}Ḥab-ḫi ^{kur}Šu-ba-re-e u KUR.NI-RIB / ʾGIN₇ [. . .]</i>
Y-47	9b-10a	<i>[. . .] ʾ^{gis}TUKUL.MEŠ lu ú-šam-qit ina re-šu-te šá ^dŠá-maš / [. . . KUR.N]I-RIB GIN₇ ^dIŠKUR</i>
Y-55	11b-13a	<i>ina qé-reb tam-ḥa-ri ina ^{gis}TUKUL.MEŠ / lu ú-šam-qit ina re-ʾšu¹-te šá ^dŠá-ʾmaš u ^dIŠKUR DINGIR.MEŠ tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR.KUR Na-i-ri / ^{kur} Ḥab-ḫi ^{kur} Šu-ʾba-re ¹ -e u KUR.NI-RIB ʾGIN ₇

		^d IŠKUR ¹
Y-60	7b-8a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{gis} TUKUL.MEŠ <i>lu ú-š¹[am-qit] / ina</i> ^r re- ṣu ¹ -[te] ^r šá ¹ ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li¹-ia</i> ÉRIN.ḪI. ^r A.MEŠ KUR(.KUR) <i>Na-i¹-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR. ^r NI-RIB GIN ₇ ^d IŠKUR ¹
Z-1	12	<i>ina qé-reb tam-ḥa-ri ina</i> ^{gis} TUKUL.MEŠ <i>lu ú-šam-qit</i>
Z-2	8-10a	[<i>ina</i>] ^r qé ¹ -reb tam-ḥa-ri <i>ina</i> ^{gis} TUKUL.MEŠ <i>lu ú-šam-qit ina re- ṣu-te / šá^dŠá-maš u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri /</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
Z-3	9b-10a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{gis} TUKUL.MEŠ <i>lu ú-šam-qit ina re-ṣu-te</i> šá ^d Šá-maš <i>u</i> ^d IŠKUR (DINGIR.)MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ / [KUR].KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB ^r GIN ₇ ^d IŠKUR ¹
Z-6	13-15a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{gis} TUKUL.MEŠ <i>lu ú-šam-qit ina re-ṣu-te /</i> šá ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri /</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-IR-BE GIN ₇ ^d IŠKUR
Z-8	6b-7a	<i>ina qé-r[eb . . .] . . . / u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
Z-9	7-8a	[. . . q]é-reb tam-ḥa-ri <i>i-na</i> ^{gis} TUKUL.MEŠ <i>lu ú-šam-qit ina re- ṣ[u-]^rte šá^dŠá-^rmaš¹ u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-l[i-a . . .] / [. . .</i> KUR.NI-]RIB GIN ₇ ^d IŠKUR
Z-10	6b-7a	(<i>ina</i>) <i>qé-reb tam-ḥa-ri ina</i> ^{gis} TUKUL.MEŠ <i>lu ú-šam-qit ina re-ṣu- te¹ šá^dŠá-maš u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ / KUR.KUR <i>Na-^ri¹-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e [<i>u</i>] KUR.[NI]-RIB GIN ₇ ^d IŠKUR
Z-a-1	10b-12a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{gis} TUKUL.MEŠ / <i>lu ú-šam-qit ina re-ṣu-te</i> šá ^d Šá-maš <i>u</i> ^d IŠKUR ¹ DINGIR.MEŠ <i>tik-li¹-ia</i> ÉRIN.ḪI.A.MEŠ / KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
Z-b-2	6b-7a	<i>ina qé-reb tam-ḥa-ri / [. . .] šá^dŠá-maš u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI- ^r RIB GIN ₇ ^d IŠKUR ¹
WFL-1	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{gis} ^r TUKUL.MEŠ ¹ / [. . .] šá ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i- ri</i> ^{kur} Ḥab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB ¹ GIN ₇ ^d IŠKUR
WFL-2	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{gis} TUKUL.MEŠ <i>lu ú-šam-qit ina re-ṣu-te</i>

		<p>šá^dŠá-maš {u} ^dIŠKUR DINGIR.MEŠ tik-li-ia ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e u KUR.NI-RIB / GIN₇ ^dIŠKUR</p>
WFL-3	9b-10a	<p>ina qé-reb tam-ĥa-ri ina ^{gis}rTUKUL¹. [M]EŠ [l]u ú-šam-qit ina re- šu-te šá^dŠá-ma[š] u ^d[IŠK]UR DINGIR.MEŠ / tik-li-a ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
WFL-5	10b-12a	<p>ina qé-reb tam-ĥa-ri / ^rina ^{gis}rTUKUL.MEŠ lu ú-^ršam¹-[qit i]na re-šu-te šá^dŠá-maš u ^dIŠKUR DINGIR.MEŠ tik-li-ia / ^rÉRIN.ĦI¹.A.MEŠ KUR.KUR Na-i-r^ri^{kur}[Ĥab-ĥ]ⁱ^{kur}Šu-ba-re-e u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
E-c-2	i 25-30a	<p>ina qé-reb tam-ĥa-ri ina ^{gis}rTUKUL.MEŠ / lu ú-šam-qit ina re-šu-te šá^dŠá-maš / u ^dIŠKUR DINGIR.MEŠ tik-li-ia / ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri / ^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e / u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
B-b	17b-20a	<p>ina qé-reb tam-ĥa-ri / ina ^{gis}rTUKUL.MEŠ lu ú-^ršam-qit ina¹ re-šu- te šá^dŠá-maš / u ^dIŠKUR DINGIR.MEŠ tik-li-ia ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri / ^rkur¹Ĥab-ĥi^{kur}Šu-ba-re-e ^ru^{kur}¹NI-RIB GIN₇ ^dIŠKUR</p>
M-niche	9b-10a	<p>ina qé-reb tam-ĥa-ri ina ^{gis}rTUKUL.MEŠ lu ú-šam-qit ina re-šu-te šá^dŠá-maš u ^dIŠKUR DINGIR.MEŠ / tik-li-ia ÉRIN.(ĦI.A.)MEŠ KUR(.KUR) Na-i-ri^{kur}[Ĥa]b-ĥi^{kur}Šu-ba-re-e u KUR.NI-RIB GIN₇ ^dIŠKUR</p>
S-a	25-30a	<p>[ina] ^rqé-reb¹ [tam-ĥa-r]i in[a ^{gis}]rTUKUL.MEŠ / [l]u ú-^ršam¹-qit ina re-šu-^rte¹ / šá^dŠá-maš ^ru ^dIŠKUR¹ DINGIR.MEŠ / tik-li-^ra ÉRIN.ĦI.A.MEŠ¹ KUR.KUR Na-i-ri / ^{kur}Ĥab-ĥi^{kur}Šu-^rba-re-e¹ u NI-RIB / GIN₇ ^dIŠKUR</p>
1962.14	11b-13a	<p>[. . .] / ina ^{gis}rTUKUL.MEŠ lu ú-šam-qit ina re-šu-te šá^rd¹[Šá-maš . . .] / KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e u KUR.NI[-. . .]</p>
AC I.1928.1	6	<p>[. . . ^{kur}]rĤab-ĥi^{kur}Šu-ba-re-e u KUR.NI-RIB¹ [. . .]</p>
Aleppo 1	7	<p>[. . .] u ^dIŠKUR DINGIR.MEŠ tik-li-a ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-r[i . . .]</p>
Aleppo 2	6b-7	<p>[. . .] / ina ^{gis}rTUKUL.MEŠ lu ú-šam-qit ina re-šu-te šá^dŠá-maš u ^d[IŠKUR . . .]</p>
AO 19856	7b-8a	<p>ina qé-reb tam-ĥa-ri¹ ina ^{gis}rTUKUL.MEŠ lu ú-šam-qit ina re-šu-te¹ / ^ršá^d¹Šá-ma[š . . .] ^rd¹IŠKUR DINGIR.MEŠ tik-li-ia ÉRIN.ĦI.A.MEŠ KUR.KUR Na-i-ri^{kur}Ĥab-ĥi^{kur}Šu-ba-re-e u</p>

		KUR.NI-RIB GIN ₇ ^d IŠKUR
Beirut	13b-15	<i>ina qé-reb¹ tam-ḥa-ri</i> [. . .] / [. . .] DINGIR.MEŠ <i>tik-li-a</i> [. . .] / [. . .] KUR.NI-RIB GIN ₇ ^d IŠKUR
BM 132907	3	[. . .] <i>qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ [. . .]
BM 139983	18b	<i>ina qé-re[b]</i> ¹ <i>tam-ḥa-ri</i> ¹
BM 139999	9b-10a	<i>ina qé-reb tam-¹ḥa-ri</i> ¹ [. . .] / ¹ <i>tik-li</i> ¹ -ia ÉRIN.ḪI.A. ¹ MEŠ KUR ¹ [.KUR . . .]
Charité	8b-9a	[. . .] / DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> . . .]
Detroit 50.32	11-12a	[. . .] <i>šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR ¹ D[INGIR]. ¹ MEŠ <i>tik</i> ¹ -[<i>li-a</i> . . .] / [. . .] ^d IŠKUR
Emory	11b-13a	<i>ina qé-reb tam-ḥa-ri</i> / [. . .] <i>šá</i> -]maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-</i> <i>li-ia</i> ÉRIN.ḪI.A.MEŠ / [. . . KUR.NI-RI]B GIN ₇ ^d IŠKUR
HMA	7b-8a	[. . .] <i>qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit</i> / [. . . ^{kur} Šu- <i>ba-re</i>]-e <i>u</i> KUR. ¹ NI ¹ -RIB GIN ₇ ^d IŠKUR
LA 71.73.1b	7b-8a	<i>ina qé-reb tam-ḥa-ri</i> ¹ <i>ina</i> ^{giš} TUKUL.MEŠ <i>lu</i> ¹ ú ¹ -[<i>šam-qit</i> . . .] / KUR.KUR <i>Na-i-ri</i> ^{kur} Ḫab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
LBAF	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> / [ÉRI]N.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḫab-ḥi[. . . ^d IŠK]UR
Lyon 531	6b-7a	[. . .] <i>ú</i> -šam-qit <i>ina re-šu-te šá</i> ^d Šá-maš ¹ <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.⟨A ¹ ⟩.A.MEŠ / [. . .]
O.274	8b-9a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> / ÉRIN.ḪI.A.MEŠ-at KUR.KUR <i>Na-i-ri</i> ^{kur} Ḫab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-IR-BI GIN ₇ ^d IŠKUR
O.277	8b-10a	<i>ina qé-reb / tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> <i>šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-ia</i> ÉRIN.ḪI.A.MEŠ KUR{.KUR} <i>Na-i-ri</i> / ^{kur} Ḫab-ḥi ^{kur} Šu-ba-re-⟨RE⟩-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR
Vatican 15026	8c-9a	<i>ina qé-reb tam-ḥa-ri</i> / [. . . ^d IŠK]UR
Zurich 1913	6b-7a	<i>ina qé-reb tam-ḥa-ri ina</i> ^{giš} TUKUL.MEŠ <i>lu ú-šam-qit ina re-šu-te</i> / <i>šá</i> ^d Šá-maš <i>u</i> ^d IŠKUR DINGIR.MEŠ <i>tik-li-a</i> ÉRIN.ḪI.A.MEŠ KUR.KUR <i>Na-i-ri</i> ^{kur} Ḫab-ḥi ^{kur} Šu-ba-re-e <i>u</i> KUR.NI-RIB GIN ₇ ^d IŠKUR

Line 8

B-1	8b-9a	<i>ra-ḥi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL <i>a-di</i> ^{kur} Lab-na-na / [. . .] ^r A.AB ¹ .B[A G]AL-te ^{kur} La-qe-e ana si- <i>ḥír-ti-šá</i> ^{kur} Su-ḥi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2-šú ú-šék-ni-šá
B-5	6b-7a	<i>ra-ḥi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} IDIGNA <i>a-</i> <i>di</i> ^{kur} Lab-na-na u A.AB.B[A . . .] / ^{uru} Ra-pi-qi {ana} GÌR.2.MEŠ-šú ú-šék-ni-šá
B-14	7-8a	<i>ra-ḥi-ši</i> ^r UGU ¹ -šú-nu áš-gu- ^r um ¹ MAN ^r šá ¹ TA <i>e-ber-^rtan</i> ^{id} [. . . GAL]-te ^{kur} La- ^r qe-e ¹ [. . .] / ú- ^r šék-ni ¹ -šá
B-15	7b-8a	[. . . ^{id} ḪAL].ḪAL <i>a-d</i> [i] ^{kur} Lab-na-na u A.AB.BA ¹ GAL- ^r te ¹ ^{kur} La- qe-e ¹ ana si- ^r ḥír ¹ -ti-šá ^{kur} Su-ḥi / [. . .]
B-16	9b-10a	<i>ra-ḥi-ši</i> UGU-šú-DIŠ-nu áš ¹ -gu-um MA[N] šá TA <i>e-ber-ta</i> [n] ^{id} ḪAL.ḪAL \ <i>a-di</i> ^{kur} Lab-[na-na . . .] / [. . .] si- <i>ḥír-ti-šá</i> ^{kur} Su-ḥi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2.MEŠ ú-š[é]k-ni-šá
B-23	6b-7a	<i>ra-ḥi-ši</i> \ UGU-šú-nu ¹ áš-gu-um \ MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL / <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL\te ^{kur} La-qe-e ana si- <i>ḥír-^k[ti-šá</i> ^{kur} Su-ḥi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék\ni- šá
B-24	8b-9a	<i>ra-ḥi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL <i>a-di</i> ^{kur} Lab-n[a-na . . .] / ^{kur} Su-ḥi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá
B-26	10b-12a	<i>ra-^(ḥi-)ši</i> UGU-šú-nu / áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana si- <i>ḥír-ti-šá</i> / ^{kur} Su-ḥi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá
B-28	8a	[. . . ú-šék]-ni-šá
B-30	6b-7a	<i>ra-ḥi-ši</i> UGU-šú-nu / áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL[-te] ^{kur} La-qe-e ana si- ^r ḥír ¹ -ti-šá ^{kur} Su-ḥi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2-šú ú-šék-ni-sá
B-32	11b-13a	<i>ra-ḥi-ši</i> UGU-šú-nu áš ¹ -gu-um MAN šá TA ¹ <i>e-ber-tan</i> ^{id} ḪAL.ḪAL / <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL ¹ -te ^{kur} La-qe-e ana si- <i>ḥír-ti-šá</i> ^{kur} Su-ḥi <i>a-di</i> ^{uru} Ra-pi ¹ -qi ana GÌR.2.MEŠ-šú / ú-šék ¹ -ni-šá
C-3	10b-11a	<i>ra-ḥi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL <i>a-di</i> ^{kur} Lab-na-na / u A.AB.BA GAL-te ^{kur} La-qe-e ana si- <i>ḥír-ti-šá</i> ^{kur} Su-ḥi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2-šú ú-šék-ni-šá

C-4	9b-10a	<i>ra-ḥi-ši</i> UGU-šú-nu áš-gu-um MAN šá T[A] <i>e-ber-tan</i> ^{id} ḪAL.ḪAL / [. . . A.AB].BA GAL-te ^{kur} <i>La-qe-e</i> ana si-ḥír-ti-šá ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi</i> ana GÌR.2-šú ¹ ú-šék-ni-šá
C-6	9b-10a	<i>ra-ḥi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL <i>a-di</i> ^{kur} <i>Lab-na-na</i> u A.A[B]. ¹ BA GAL-te ^{kur} <i>La-qe-e</i> / ana si-ḥír- ¹ ti- šá ^{kur} <i>Su</i> ¹ - <i>ḥi a-di</i> ^{uru} <i>Ra-pi-qi</i> ana ¹ GÌR.2.MEŠ-šú ¹ ú-šék-ni-šá
C-8	10b-11a	[. . . GAL]-te ^{kur} <i>La-qe-e</i> / [. . .]
C-11	10b-11a	[. . . UGU]-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL <i>a-</i> ^{kur} <i>di</i> ^{kur} <i>Lab-na-na</i> u A.AB.BA GAL-te / [. . . si-ḥír-ti]-šá ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi</i> ana GÌR.2.MEŠ-šú ¹ ú-šék-ni-šá
C-13	9b-10	¹ <i>ra</i> ¹ - <i>ḥi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL <i>a-di</i> / ^{kur} <i>Lab-na-na</i> u A.AB.BA GAL-te ¹ ^{kur} <i>La-qe-e</i> ana ¹ <i>si</i> ¹ - <i>ḥír-ti-šá</i> ^{kur} <i>Su-ḥi</i> ¹ <i>a-di</i> ^{uru} <i>Ra-pi-qi</i> ana GÌR.2.MEŠ-šú ¹ ú-šék-ni- šá
C-b-2	7b-8a	<i>ra-ḥi-ši</i> UGU-šú-nu áš-gu-um MAN {šá} TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL <i>a-di</i> \ [^k] ^{ur} <i>Lab-na-na</i> u A.AB.BA GAL-te ^{kur} <i>La-qe-e</i> / ¹ ana si-ḥír ¹ -ti- ¹ šá ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi</i> ana GÌR.2.MEŠ-šú ¹ ú- šék-ni-šá
D-2	7	¹ <i>ra-ḥi-ši</i> ¹ [UGU-šú]- ¹ <i>nu</i> áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL <i>a-di</i> ^{kur} <i>Lab</i> ¹ -[<i>na</i>]- ¹ <i>na</i> u A.AB.BA GAL-te ^{kur} <i>La-qe-e</i> ana si-ḥír-ti-šá ^{kur} <i>Su-ḥi a-di</i> ^{uru} ¹ <i>Ra-pi-qi</i> ana GÌR.2. ¹ M ¹ EŠ-šú ¹ ú- šék-ni-šá
D-5	9a	[. . . GÌR.2.]MEŠ-šú ¹ ú-šék-ni-šá
D-6	7b-8a	<i>ra-ḥi-š</i> [i . . .] / [¹ ú-š]ék-ni-šá
D-7	8-9a	<i>ra-ḥi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e</i> ¹ - <i>ber-tan</i> ^{id} ḪAL.ḪAL <i>a-d</i> [i] ^{kur} <i>Lab-na-na</i> u A.AB.BA GAL-te ^{kur} <i>La-qe-e</i> ana si-ḥ[<i>í</i>]r-ti-šá ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi</i> ana GÌR.2.MEŠ-šú / ¹ ú-šék-ni-šá
D-8	6b-7a	[. . . UGU-šú]- ¹ <i>nu</i> ¹ [áš-gu-u]m MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL / <i>a-di</i> ^{kur} <i>Lab-na-na</i> u A.AB.BA GAL-te ^{kur} <i>La-qe-e</i> ana si- ¹ ḥír-ti-šá ¹ ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi</i> ana GÌR.2.MEŠ-šú ¹ ú- ¹ šék-ni-šá ¹
E-5	9b-10a	<i>ra</i> - ¹ <i>ḥi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL ¹ / <i>a-di</i> ^{kur} <i>Lab-na-na</i> u A.AB.BA ¹ GAL-te ¹ ^{kur} <i>La-qe-e</i> ana si-ḥír-ti-šá ^{kur} <i>Su-ḥi</i> ¹ <i>a-di</i> ^{uru} <i>Ra-pi-qi</i> ana GÌR.2.MEŠ-šú ¹ ú-šék- ni-šá ¹
F-1	8b-9a	<i>ra-ḥi-ši</i> UGU-šú-nu á[š-gu-u]m MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL <i>a-di</i> ^{kur} <i>Lab-na-na</i> u A.AB.BA GAL-te ^{kur} <i>La-qe</i> [-e . . .] / ^{uru} <i>Ra-pi-qi</i> ana GÌR.2.MEŠ-šú ¹ ú-šék-ni-šá

F-2	6b-7a	[. . . e-]ber-tan ^{íd} HAL.ĤAL a-di ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana ¹ si-ĥír-ti-šá / [. . .]
F-3	7b-8a	ra-ĥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan / ^{íd} HAL.ĤAL a-di ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ¹ ana si-ĥír-ti-šá ^{kur} Su-ĥi a-di ¹ ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá
F-4	8b-9a	ra-ĥi-ši UGU-šú- ^r nu áš ¹ -gu-um MAN šá TA e-ber-tan ^{íd} HAL.ĤAL a-di ^{kur} Lab-na-na u A.AB ¹ .BA GAL-te ^{kur} La-qe-e ana si-ĥír-ti-šá ^{kur} Su-ĥi a-di ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú / ú-šék-ni-šá
F-6	7b-8a	ra-ĥi-ši UGU-šú-nu áš-gu-um MAN šá TA ^r e ¹ -ber-tan ¹ ^{íd} HAL.ĤAL a-di ^{kur} Lab-na-na u A.AB.BA GAL-te / ^{kur} La-qe-e ana si-ĥír-ti-šá ^{kur} Su-ĥi a-di ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá
F-8	7b-8a	ra-ĥi-ši UGU- ^r šú ¹ -nu áš-gu-um MAN šá TA e-ber-tan ^{íd} HAL.ĤAL a-di ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana si-ĥír-ti-šá ^{kur} Su-ĥi a-di ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú / ú-šék-ni-šá
F-9	7b-8a	ra-ĥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan ^{íd} HAL.ĤAL a-di ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-[qe-e] / [. . . si-]ĥír-ti-šá ^{kur} Su-ĥi a-di ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá
F-14c	7b	[. . . áš-]gu-um MAN šá TA e-ber-tan ^{íd} HAL.ĤAL a-di ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe ¹ -e ana si-ĥír-ti-šá ^{kur} Su-ĥi a-di ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá
F-16	6b-7a	ra-ĥi-ši UGU-šú-nu áš-gu-um MA[N . . .] ^r TA e-ber ¹ -tan ^{íd} HAL.ĤAL a-di ^{kur} Lab-na-[na . . .] / ana si-ĥír-ti-šá ^{kur} Su-ĥi a-di ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá
F-17	7b-8a	ra-ĥi-ši UGU-šú-nu á[š-g]u-um MAN šá TA e-ber-tan ^{íd} HAL.ĤAL a-d[i] ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} [La-qe-]e ana si-ĥír-ti-šá ^{kur} Su-ĥi a-di ^{uru} Ra ¹ -[pi-q] ^r i ana ¹ GÌR.2.MEŠ-šú / ú-šék-ni-šá
G-2	8b-9a	ra-ĥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan ^{íd} HAL.ĤAL a-di ^{kur} Lab-na-na / \ u A.AB.BA GAL-te ^{kur} La-qe-e \ ^r ana ¹ si-ĥír-ti-šá ^{kur} Su-ĥi \ a-di ^{uru} Ra-pi-qi ana GÌR.2-šú ú-šék-ni-šá
G-3	9b-10a	ra-ĥi-ši UGU-šú-nu \ áš-gu-um MAN šá TA e-ber-tan ^{íd} HAL ¹ .ĤAL a-di ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana si-ĥír-ti-šá ^{kur} Su-ĥi / a-di ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá \
G-4	8	ra-ĥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan ^{íd} HAL.ĤAL a-di ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana si-ĥír-ti-šá ^{kur} Su-ĥi a-di ^{uru} Ra-pi-qi \ ana GÌR.2-šú ú-šék-ni-šá \

G-6	8b-9	<i>ra-ḫi-ṣi</i> UGU-šú-nu / \ áš-gu-um MAN šá TA <i>e-ber-tan</i> \ ^{id} ḪAL.ḪAL <i>a-di</i> ^{kur} <i>Lab-na-na</i> u A.AB.BA GAL-te ^{kur} <i>La-qe-e</i> ana <i>si-ḫír-ti-šá</i> \ ^{kur} <i>Su-ḫi a-di</i> ^{uru} <i>Ra-pi-qi</i> ana GÌR.2.MEŠ-šú ú-šék-ni-šá
G-7	8b-9a	<i>ra-ḫi-ṣi</i> UGU-šú-n[u] / áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL \ <i>a-di</i> ^{kur} <i>Lab-n[a-n]a</i> \ u A.AB.BA GAL-te ^{kur} <i>La-qe-e</i> ana <i>si-ḫír-t[i-šá]</i> ^{kur} <i>Su-ḫi a-di</i> ^{uru} <i>Ra-pi-qi</i> ana GÌR.2-šú ú-šék-ni-šá
G-8	7b-8a	<i>ra-ḫi-ṣi</i> UGU-šú-nu áš-gu-um MAN {šá} TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL / <i>a-di</i> ^{kur} <i>Lab-na-na</i> u A.AB.BA GAL-te ^{kur} <i>La-qe-e</i> ana <i>si-ḫ[ír-t]i-šá</i> ^{kur} <i>Su-ḫi a-di</i> ^{uru} <i>Ra-pi-qi</i> ana GÌR.2-šú ú-šék-ni-šá
G-9	9b-10a	<i>ra-ḫi-ṣi</i> UGU-šú-nu áš-gu-um [MAN] šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL <i>a-di</i> ^{kur} <i>Lab-na-na</i> u A.AB.BA / ^ʾ GAL-te ^{kur} <i>La-qe-e</i> ana <i>si-ḫír-ti-šá</i> ^{kur} <i>Su-ḫi a-di</i> ^{uru} <i>Ra-pi-qi</i> ana GÌR.2.MEŠ-šú ú-šék- ni[-š]á
G-10	7b-8a	<i>ra-ḫi-ṣi</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL <i>a-di</i> ^{kur} <i>Lab-na-na</i> u ^ʾ A ^ʾ .[AB.BA] / GAL-te ^{kur} <i>La-qe-e</i> ana ^ʾ <i>si-ḫír</i> - <i>ti-šá</i> ^{kur} <i>Su-ḫi a-</i> ^ʾ <i>di</i> \ ^{uru} <i>Ra-pi-qi</i> ana GÌR.2.MEŠ-šú ú-šék-ni-šá
G-11	7b-9a	[. . .] / \ [. . . áš]- ^ʾ gu ^ʾ -um MAN šá TA \ ^ʾ <i>e-ber</i> ^ʾ -[tan ^{id} ḪA]L.ḪAL <i>a-di</i> ^ʾ <i>kur</i> ^ʾ <i>Lab-n[a-na]</i> ^ʾ <i>u</i> A.AB.BA ^ʾ [. . .] \ [. . .] ^ʾ <i>uru</i> <i>Ra</i> ^ʾ - <i>pi-qi</i> ana GÌR.2.MEŠ-šú / \ [. . .]
G-12	7b-8a	<i>ra-ḫi-ṣi</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e</i> \- <i>ber-tan</i> ^{id} ḪAL.ḪAL ^ʾ <i>a</i> ^ʾ - <i>d[i]</i> / ^{kur} <i>Lab-na-na</i> u A.AB.BA GAL-te ^{kur} <i>La</i> ^ʾ - <i>qe-e</i> ana <i>si-ḫír</i> \- <i>ti-šá</i> ^{kur} <i>Su-ḫi a-di</i> \ ^{uru} <i>Ra-pi-qi</i> ana GÌR.2.MEŠ-šú ú-šék-ni-šá
G-13	7b-8a	<i>ra-ḫi-ṣi</i> ^ʾ UGU-šú-nu áš ^ʾ -gu-um MAN šá TA ^ʾ <i>e-ber</i> ^ʾ -tan ^{id} ḪAL.ḪAL <i>a-di</i> ^{kur} <i>Lab-na-na</i> u A.AB.BA GAL-te ^{kur} <i>La-qe-e</i> ana <i>si-ḫír-ti-šá</i> / ^{kur} <i>Su</i> ^ʾ - <i>ḫi a-di</i> ^{uru} <i>Ra-pi-qi</i> ana GÌR.2.MEŠ-šú ú-šék-ni- šá \
G-14	6c-7a	<i>ra-ḫi-ṣi</i> UGU-šú-nu / \ áš ^ʾ -gu-um MAN šá TA <i>e-ber-tan</i> \ ^{id} ḪAL.ḪAL <i>a-di</i> ^{kur} <i>Lab-na-na</i> u A.AB.BA GAL-te \ ^{kur} <i>La-qe-e</i> ana <i>si-ḫír-ti-šá</i> ^{kur} <i>Su-ḫi</i> \ ^ʾ <i>a-di</i> ^ʾ <i>uru</i> <i>Ra-pi</i> ^ʾ - <i>qi</i> ana GÌR.2.MEŠ-šú ú-šék-ni- šá
G-15	6b-7a	<i>ra-ḫi-ṣi</i> UGU-šú-nu áš-gu-um \ MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL <i>a-di</i> ^{kur} <i>Lab-na-na</i> u A.AB.BA / GAL-te ^{kur} <i>La-qe-e</i> ana <i>si-ḫír-ti-šá</i> ^{kur} <i>Su-ḫi a-di</i> ^{uru} <i>Ra-pi-qi</i> \ ana GÌR.2.MEŠ-šú ú-šék-ni-šá \
G-16	6b-7a	<i>ra-ḫi-ṣi</i> UGU- ^ʾ šú ^ʾ -[nu] ^ʾ áš ^ʾ -gu-um / MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL <i>a-di</i> ^{kur} <i>Lab-na-na</i> u A\AB.BA GAL-te ^{kur} <i>La-qe-e</i> ana <i>si-ḫír-ti-šá</i> ^{kur} <i>Su-ḫi a-di</i> [^{uru} <i>R</i>] <i>a-pi-qi</i> ana GÌR.2-šú ú-šék-ni-šá
G-18	10b-11a	<i>ra-ḫi-ṣi</i> UGU-šú-nu áš-gu-um \ MAN šá TA <i>e-ber-tan</i> ^{id} ḪAL.ḪAL

		<i>a-di</i> ^{ku} [^r L]ab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e / ana si- <i>hír-ti-š</i> [^á] ^{kur} Su- <i>hi</i> a-di ^{uru} Ra-pi-qi \ ana GÌR.2-šú ú-šék-ni-šá
G-20	7b-8a	<i>ra</i> ¹ - <i>hi-ši</i> ¹ UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan A.E[NGUR.ĤAL.ĤAL . . .] / ana GÌR.2.MEŠ- ^r šú ¹ ú-šék-ni-šá
G-27	17b-20	<i>ra</i> ¹ - <i>hi-ši</i> UG[U]-šú-nu áš-gu-um MAN šá ^r TA ¹ e- ^r ber-ta ¹ -an ¹ / ^{id} ĤAL.ĤAL a-di ^{kur} La[b]- ^r na-na u A ¹ .AB.BA GAL- ^r te ¹ / ^{kur} La-qe-e ^r a ² -na ² si ² \- <i>hír-ti-š</i> ^{kur} Su- <i>hi</i> a-di ¹ / [^u] ^{ru} Ra-pi-qi ana GÌR.2- ^r šú ¹ \ ú-šék-ni-šá
G-29	8b-9a	<i>ra-hi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan ^{id} ĤAL.ĤAL \ a-di ^{kur} Lab-na-na u A.AB.BA GAL-te / ^{kur} La-qe-e ana si- <i>hír-ti-š</i> ^{kur} Su- <i>hi</i> a-di ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá
G-30	7b	<i>ra-hi-ši</i> UGU- ^r šú ¹ -nu áš-gu-um MAN šá TA e-ber-tan ^{id} ĤAL.ĤAL a-di ^{kur} [Lab-na-n]a \ u ^r A ¹ .AB.BA GAL-te ^{kur} La-qe-e \ ana si- <i>hír-ti-š</i> ^{kur} Su- <i>hi</i> a-di ^{uru} Ra-[pi]- ^r qi ¹ ana GÌR.2.MEŠ-šú ú-šék ¹ -ni ¹ -šá
G-31	8b-9a	<i>ra-hi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan \ ^{id} ĤAL.ĤAL a-di ^{kur} Lab-na-na u A.AB.BA GAL-[te . . .] ^{kur} ^r La ¹ -qe-e \ ana si- <i>hír-ti-š</i> ^{kur} Su- <i>hi</i> \ / a-di ^{uru} Ra-pi-qi ana GÌR.2-šú ú-šék-ni-sá
G-a-1	14b-17a	<i>ra-hi-ši</i> / UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan ¹ ^{id} ĤAL.ĤAL a-di ^{kur} Lab-na-na u A.AB.BA / GAL-te ¹ ^{kur} La-qe-e ana si- <i>hír</i> ¹ -ti-šá ^{kur} Su- <i>hi</i> a-di ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú / ú-šék-ni-šá
G-c-2	10b-11a	<i>ra-hi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan ^{id} ĤAL.ĤAL a-di ^{kur} Lab-na-na u A.AB.BA GAL-[te . . .] / ^{kur} La-qe-e ana si- <i>hír-ti-š</i> ^{kur} Su- <i>hi</i> a-di ^{uru} Ra-pi ¹ -qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá
G-c-4	12b-15a	<i>ra-hi-ši</i> UGU-šú-nu / áš-gu-um MAN šá TA e-ber-tan ^{id} ĤAL.ĤAL a-di ^{kur} Lab-na-na \ u A.AB.BA GAL-te / ^{kur} La-qe-e ^r ana ¹ si- <i>hír</i> \-ti-šá ^{kur} Su- <i>hi</i> a-di ^{uru} Ra-pi-qi / ana GÌR.2.MEŠ-šú \ ú-šék-ni-sa
G-d-1	7-8a	[. . . UG]U-šú-nu áš-gu-um \ MAN šá TA e-ber-tan ^{id} ĤAL.ĤAL \ a-di ^{kur} Lab-na-na u A.AB.BA \ GAL-te / [. . .] ana si- <i>hír</i> - ^r ti ¹ -šá ^{kur} Su- <i>hi</i> a-di \ ^{uru} Ra-pi-qi ana GÌR.2-šú ú-šék-ni-šá
G-d-2	6c-7a	. . . / áš-gu-um MAN šá TA e-ber-tan ^{id} ĤAL.ĤAL a-di ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana si- <i>hír</i> -t[i-šá] \ ^{kur} Su- <i>hi</i> a-di ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú \ ú-šék-ni-šá
G-e-1	7b-8a	<i>ra-hi-ši</i> UGU-šú-nu áš-gu-um \ MAN šá [TA e-ber]-tan ^{id} ĤAL.ĤAL a-di ^{kur} Lab-na-na u A.AB.BA GAL-te ¹ / ^{kur} La-qe-e ana si- <i>hír-ti-š</i> ^{kur} S[u-]hi a-di ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá

G-e-2	6b-7a	<i>ra-ḫi-ṣi</i> UGU-šú-nu áš-gu-um \ MAN šá TA <i>e-ber-tan</i> / ^{id} HAL.ĤAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá
H-1	9b-10a	<i>ra-ḫi-ṣi</i> UGU-šú-nu áš-gu-um \ MAN šá TA <i>e-ber-tan</i> ^{id} HAL.ĤAL <i>a-di</i> ^{kur} Lab-na[-na] / [. . .] A.AB.BA GAL-te ^{kur} La-qe-e ana <i>si-ḫír-</i> <i>ti-šá</i> \ ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-qi \ ana GÌR.2-šú ú-šék-ni-šá
H-2	9b-10a	<i>ra-ḫi-ṣi</i> UGU-šú-nu áš-gu-um \ MAN šá TA <i>e-ber-tan</i> A.[ENGUR.]ĤAL.ĤAL <i>a-di</i> ^{kur} Lab-na-na u A\AB.BA GAL-te \ / ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-qi \ ana GÌR.2-šú ú-[šék]-ni-šá
H-3	9b-11a	<i>ra-ḫi-ṣi</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> \ / ^{id} HAL.HAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-q[e-]e ana <i>si-ḫír-ti-^ʿšá^ʿ</i> ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-qi \ / ana GÌR. ^ʿ 2-šú ^ʿ \ ^ʿ ú- šék-n ^ʿ [i-]šá
H-4	9b-10a	<i>ra-ḫi-ṣi</i> \ UGU-šú-nu áš-gu-um \ / [M]AN šá TA <i>e-ber-tan</i> ^{id} HAL.ĤAL <i>a-di</i> ^{kur} Lab-na-na \ ^ʿ u ^ʿ A.AB.BA \ GAL-te ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-qi \ ana GÌR.2-šú ú-šék- ^ʿ ni ^ʿ [- šá] \
H-5	9b-11a	[. . .] / UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-^ʿtan^ʿ</i> \ A.ENGUR ^ʿ .ĤAL.ĤAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana <i>si-ḫír</i> [-ti-šá . . .] / ^ʿ a-di ^ʿ ^{uru} Ra-pi ^ʿ -qi ana GÌR.2.ME ^ʿ Š-šú ^ʿ \ ú-šék-ni-šá
H-9	7b-8a	<i>ra-ḫi-ṣi</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} HAL.ĤAL / <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi <i>a-di</i> \ ^{uru} Ra-pi-qi ana GÌR.2-šú ú-šék-ni-šá
H-10	9b-11a	<i>ra-ḫi-ṣi</i> \ UGU-šú[-nu] / áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} HAL.ĤAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e \ ana <i>si</i> [-ḫír-ti-šá] / ^ʿ . . . ^ʿ
H-12	10b-11a	[. . .] / [. . . A.]AB.BA GAL-te ^{kur} La-qe-e \ ana <i>si</i> [-ḫír-ti-šá . . .]
H-14	9b-11a	<i>ra-ḫi-ṣi</i> UGU-šú-nu áš-gu-um / ^ʿ MAN ^ʿ šá TA <i>e-ber-tan</i> ^{id} HAL.ĤAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e \ ana <i>si-ḫír-ti-šá</i> \ ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2-šú / ú-šék-ni-šá
H-23	14-15a	[r] <i>a-ḫi-ṣi</i> \ UGU-šú-nu ^ʿ áš ^ʿ -gu-um MAN šá TA <i>e-ber-tan</i> \ ^{id} HAL.ĤAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te / [^{ku} r]La-qe-e \ ^ʿ ana ^ʿ <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi \ a-d[i] ^{uru} Ra-pi-qi ana GÌR[.2-] ^ʿ šú ú ^ʿ - šék-ni-šá
H-27	10b-11a	<i>ra-ḫi-ṣi</i> UGU-šú-nu \ áš-gu-um \ MAN šá TA <i>e-ber-tan</i> \

		^{id} HAL.ĤAL 'a'[-di] / [. . .] GAL-te ^{kur} La-qe-e ana si-ĥír-ti-šá ^{kur} Su- ĥi a-di \ ^{uru} Ra-pi-qi \ ana ĠİR.2-šú ú-šék-ni-šá \
H-29	10b-11a	ra-ĥi-ši \ UGU-šú-nu 'áš-gu-um' \ MAN šá TA e-ber-tan ^{id} HAL.ĤAL a-di / ^{kur} Lab-na-na u A.AB.BA \ GAL-te ^{kur} La-qe-e 'ana' si-ĥír-ti-šá ^{kur} Su-ĥi a-di \ ^{uru} Ra-pi-qi ana ĠİR.2-šú ú-šék-ni-šá \
H-30	8b-9a	'ra' ĥi-ši UGU-šú-nu áš-gu-um \ MAN šá TA \ e-ber-tan ^{id} HAL.ĤAL a-di ^{kur} Lab-na-na u A.AB.BA \ GAL-te / [^{kur} L]a-qe-e \ ana si-ĥír-ti-šá ^{kur} Su-ĥi a-di \ ^{uru} Ra-pi-qi ana ĠİR.2-šú ú-šék-ni-šá
H-31	12b-13a	ra-ĥi-ši \ UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan ^{id} HAL.ĤAL \ a-di ^{kur} Lab-'na'-na u A.AB.BA GAL-te ^{kur} La-qe-e / \ ana si-ĥír-ti- šá ^{kur} Su-ĥi \ a-di \ ^{uru} Ra-pi-qi \ ana ĠİR.2.MEŠ-šú ú-šék-ni-šá \
H-32	10b-12a	ra-ĥi-ši \ UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan \ ^{id} HAL.ĤAL \ a-di / ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} [L]a- qe-e ana \ si-ĥír-ti-šá ^{kur} Su-ĥi a-di \ ^{uru} Ra-pi-qi ana ĠİR.2.MEŠ-šú / 'ú-šék'-ni-šá \
H-33	10b-11a	ra-ĥi-ši UGU-šú-nu \ áš-gu-'um' MAN šá TA e-ber-tan ^{id} HAL.ĤAL / \ a-di ^{kur} La[b-n]a-na u A.'AB.BA' \ GAL-te ^{kur} La'- qe-e ana si-ĥír-ti-šá ^{kur} Su-ĥi a-di \ ^{uru} Ra-pi-qi ana ĠİR.2.MEŠ-šú ú-šék-ni-šá
H-34	10b-12a	ra-ĥi-ši \ UGU-šú-nu áš-gu-'um' \ MAN šá TA \ e-ber-tan / ^{id} HAL.ĤAL a-di ^{kur} Lab-na-na \ u A.AB.BA \ GAL-te ^{kur} La-qe-e ana \ si-ĥír-ti-šá \ ^{kur} Su-ĥi \ a-di / \ ^{uru} Ra-pi-qi ana ĠİR.2-šú ú-šék-ni- šá
H-35	13b-14a	ra-ĥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan ^{id} HAL.ĤAL a-di ^{kur} Lab-na-'na' u A.'AB.BA GAL-te' ^{kur} La-qe-e / ana si-ĥír-ti- šá ^{kur} S[u-ĥ]i a-di \ ^{uru} Ra-pi-qi ana ĠİR.2.MEŠ-šú ú-šék-ni-šá
H-b-1	10b-11a	ra-ĥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan / ^{id} HAL.[ĤAL] a-di \ ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana si-ĥír-ti-šá \ ^{kur} Su'-ĥi a-di \ ^{uru} Ra-pi-qi ana ĠİR.2-šú ú-šék-ni- šá
H-b-2	9b-10a	ra-ĥi-ši UGU-šú-nu \ áš-gu-um MAN \ šá TA e-ber-'tan' / [. . . ^{kur} La-q]e-e ana si-ĥír-ti-šá ^{kur} Su-ĥi a-di \ ^{uru} Ra-pi-qi \ ana ĠİR.2-šú 'ú-šék-ni-šá
H-d-2	10b-11a	'ra-ĥi-ši UGU-šú-nu \ áš-gu-um' \ [. . .] / ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e \ ana si-ĥír-ti-šá ^{kur} Su-ĥi a-di \ ^{uru} Ra- pi-qi ana ĠİR.2-šú ú-šék'-[ni-šá]
I-1	8	ra-ĥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan ^{id} HAL.ĤAL

		<i>a-di^{kur} Lab-na-na u A.AB.BA GAL-te^{kur} La-qe-e ana si-ḥír-ti-šá^{kur} Su-ḥi a-di^{uru} Ra-pi-qi ana GÌR.2-šú ú-šék-ni-šá</i>
I-7	7b-8a	<i>ra-ḥi-ši UGU-šú-n[u . . .] / [. . .^{kur}] Su-ḥi EN^{uru} Ra-pi-qi ana GÌR.2-šú ú-šék-ni-šá</i>
I-12	7b-8a	<i>ra-ḥi-ši UGU-^ršú¹-nu áš-gu-um MAN šá TA e-ber-ta-an / idHAL.ĤAL {a}-di^{kur} Lab-na-na u A.AB.BA GAL-ti^{kur} La-qe-e ana si-ḥír-ti-šá^{kur} Su-ḥi EN^{uru} Ra¹-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá</i>
I-13	7b-8a	<i>[r]a-ḥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-ta-an idHAL.ĤAL a-di^{kur} Lab-na-na u A.AB.BA / GAL-^rti^{kur} La-qe-e ana si-ḥír-ti-šá^{kur} Su-ḥi EN^{uru} Ra-pi[-q]i ana ^rGÌR¹.2.MEŠ-šú ú- šék-ni-šá</i>
I-17	1a	<i>^rana¹ si-ḥír-ti-^ršá^{kur} Su-ḥi a-di¹ [^{uru}]^r Ra-pi-qi ana GÌR.2-šú ú-šék- ni-šá¹</i>
I-18	2a	<i>^ršá TA¹ e-ber-tan idHAL.ĤAL a-di^{kur} Lab-na-na u A.AB.BA GAL- te¹ ^rkur^r La-qe-e ana si-ḥír-ti-šá^rkur^r Su-ḥi¹ [. . .]</i>
I-25	7b-8a	<i>ra-ḥi-ši UGU-šú-nu áš¹-gu-um MAN šá TA e-ber-ta-an idHAL.ĤAL a-di^{kur} Lab-n[a-n]a u A.AB.BA GAL-ti^{kur} La-qe-e ana si-ḥír-ti-šá / ^{kur}Su-ḥi EN^{uru} Ra-pi¹-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá</i>
I-30	7b-8a	<i>ra-ḥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-ta-an idHAL.ĤAL / EN^{kur} Lab-na-na u A.AB.BA GAL-ti^{kur} La-qe-e ana si-ḥír-ti-šá^{kur} Su-ḥi EN^{uru} Ra-pi-qi ana GÌR.2-šú ú-šék-ni-šá</i>
L-1-2	8b-10a	<i>ra-ḥi-ši UGU-šú-nu áš-gu-um / MAN šá TA e-ber-tan idHAL.ĤAL a-di^{kur} Lab-na-na u A.AB.BA GAL-te^{kur} La-qe-e ana si-^rḥír¹-ti-šá^{kur} ^{kur}Su-ḥi a-di^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú / ú-šék-ni-šá</i>
L-5	7b-8	<i>[. . .] / [U].KA-šú-nu áš-gu-um MAN šá TA e-ber-tan idHAL.ĤAL a-di^{kur} Lab-na-na u A.AB.BA ^rGAL-te¹ \ ^{kur}^rLa-qe-e . . .]</i>
L-6	9-10a	<i>^rra¹\-ḥi-ši¹ \ UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan [. . .] / [. . .] ^ruru¹ \ Ra-pi¹\-qi \ ana GÌR.2-šú ú-šék-ni-šá</i>
L-7	8b-10a	<i>ra-ḥi-ši UGU-šú-nu / áš-gu-um MAN šá TA e-ber-tan idHAL[.ĤAL] a-di^{kur} [L]ab-na-na ^ru¹ A.AB.BA GAL-te^{kur} La¹\-qe-e ana si¹\-ḥír-ti¹\-šá^{kur} Su-ḥi a-di^{uru} Ra-pi¹\-qi / ana GÌR.2-šú ú-šék- ^rni-šá¹</i>
L-8	8b-9	<i>ra-ḥi-ši UGU-šú-nu áš-gu-um [. . .] šá TA e-ber-tan idHAL.ĤAL a-di / ^{kur}Lab-na-na u A.AB.BA GAL-te^{kur} ^rLa¹\-qe-e \ ana si-ḥír-ti- šá^{kur} Su-ḥi a-di^{uru} Ra-pi-qi ana G[Ì]R.2.MEŠ-šú ú-šék-ni-šá \</i>
L-10	10b-11a	<i>ra¹-ḥi-ši \ UGU-šú-nu \ áš-gu-um MAN šá TA e-ber-tan idHAL¹.ĤAL a-di^{kur} \ Lab-na-na u A.AB.BA \ \ GAL-te^{kur} La-qe¹\-e</i>

		<i>ana si-ḥír-ti-šá \^{kur}Su-ḥi a-di^{uru}Ra\pi-qi ana GÌR.2-šú 'ú'-šék-ni-šá</i>
L-11	8b-9a	<i>ra-ḥ[i-ṣi] 'UGU-šú-nu áš-gu-um MAN šá TA e-ber¹-tan / ^{rid1}ḪAL.ḪAL a-di^{kur}Lab-na-na u A.AB.'BA' GAL-te^{kur}La-qe-e ana si-ḥír-ti-šá^{kur}Su-ḥi a-di \^{uru}Ra-pi-qi \ ana 'GÌR'. [2-šú ú]-šék- ni-šá</i>
L-17	9b-10a	<i>ra-ḥi-ṣi \ UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan ^{id}ḪAL.ḪAL a-di /^{kur}Lab-na-na u A.AB.BA GAL-te^{kur}La-qe-e ana si-ḥír-ti-šá^{kur}Su-ḥi a-di^{uru}Ra\pi-qi ana GÌR.2-šú ú-šék-ni-šá</i>
L-18	10b-12a	<i>ra-ḥi-ṣi UGU-šú-nu áš-gu\um . . . / [. . . e-be]r-tan A.EN[GUR].ḪAL.ḪAL \ a-di^{kur}Lab\na-na u A.AB.BA GAL-te^{kur} ^{kur}La\qe-e ana si-ḥír-ti-šá^{kur}Su-ḥi a-\^{rid1} \^{uru}Ra-pi-qi . . . / [. . . ú- š]ék-ni-šá</i>
L-20	10b-11	<i>ra-ḥi-ṣi \ UGU-šú[-nu . . .] / [. . . a-d]i^{kur}Lab-na-na \ u A.AB.BA GAL-te^{kur}La-qe-e ana si-ḥír-ti-šá^{kur}Su-ḥi a-di^{uru}Ra-pi-qi ana GÌR.2-šú \ ú-šé[k-ni-šá]</i>
L-33	9b-10	<i>ra-ḥi-ṣi UGU-šú-nu áš-gu-um \ [. . .] / [. . . GA]L-te \^{kur}La-qe-e ana si-ḥír-ti-šá \^{kur}Su-ḥi a-di \^{uru}Ra-pi-qi ana GÌR.2.MEŠ-šú \ [. . .]</i>
L-34	8b-10a	<i>[. . .] / áš-gu-um MAN šá TA e-ber-tan^{id}ḪAL.ḪAL a-di^{kur}Lab-na- na u A.AB.BA GAL-te \^{kur}La-qe\ e ana \ [. . .] / ana GÌR.2-šú ú- šék-ni-šá</i>
L-35	11b-12a	<i>ra-ḥi-ṣi \ UGU-šú-nu áš-gu-um \ MAN šá TA e-ber-tan ^{id}ḪAL.ḪAL a-di^{kur}Lab-na-na u A.AB.BA GAL\te^{kur}La-qe-e ana si-ḥír-ti-šá /^{kur}Su-ḥi a-di^{uru}Ra-pi-qi ana \ GÌR.2-šú ú-šék-ni-šá</i>
L-36	10b-12a	<i>ra-ḥi-ṣi¹ UGU-šú-[nu] / áš-gu-um MAN šá TA e-ber-¹tan¹ ^{id}ḪAL.ḪAL a-di^{kur}Lab-na-na u A.AB.BA \ GAL-te \^{kur}La-qe-e ana si-[ḥír-ti-šá] /^{kur}Su-ḥi a-di^{uru}Ra-pi-qi ana GÌR¹.2.MEŠ-šú ú- šék-ni-šá</i>
N-6	6b-7a	<i>ra-ḥi-ṣi UGU-šú-nu áš-gu-um MAN šá TA e-ber-¹tan¹ \ ^{rid1}ḪAL.ḪAL a-di^{kur}Lab-na-na u A.AB.BA GAL-te^{kur}La-qe-e ana si-ḥír-ti-šá / [. . . ú-šék-n]i-šá</i>
N-8	7b-8a	<i>ra-ḥi-ṣi UGU-šú-nu áš-gu\um \ MAN šá TA e-ber-tan ^{id}ḪAL.ḪAL a-di^{kur}Lab-na-na u A.AB.BA GAL-te [. . .] / ana si-ḥír-ti-šá^{kur}Su-ḥi a-di^{uru}Ra-pi-qi ana GÌR.2-šú ú-šék-ni-šá \</i>
N-12	7b-8a	<i>r[a-ḥi-ṣi] UGU-šú-nu áš-gu-um MAN šá 'TA' \ e\ber-tan ^{id}ḪAL.ḪAL a-di^{kur}Lab-na-na u A.AB.BA / GAL-te^{kur}La'-qe-e ana</i>

		<i>si-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi a-di</i> [<i>i</i> ^u] ^{ru} <i>Ra-pi-qi ana GÌR.2-[(MEŠ.)-šú] \ ú-šék-ni-šá</i>
N-13	6c-7a	<i>ra-ḥi-ši UGU-šú-nu / áš-gu-um \ MAN šá TA e-ber-tan</i> ^{id} <i>ḪAL.ḪAL a-di \</i> ^{kur} <i>Lab-na-na u A.AB.BA 'GAL-t'</i> [<i>e . . .</i>] <i>'ana si¹-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá</i>
N-16	6b-7a	<i>ra-ḥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan</i> ^{id} <i>ḪAL.ḪAL a-di /</i> ^{kur} <i>Lab-na-¹na u¹ A.AB.BA GAL-te</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá \</i> ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi 'ana GÌR¹.2.MEŠ-šú ú-šék-ni-šá</i>
N-17	6b-7a	<i>ra-ḥi-ši UGU-šú-nu¹ áš-gu-um MAN 'šá¹ \ TA e-ber-ta-an</i> ^{id} <i>ḪAL.ḪAL a-di</i> ^{kur} <i>Lab-na-na \ / u A.AB.BA GAL-te</i> ^{kur} <i>La-qe-e a-na si-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi ana GÌR.2-šú ú-šék-ni-šá</i>
N-19	7b-8a	<i>ra-ḥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan</i> «KAL» ^{id} <i>ḪAL.ḪAL a-di</i> ^{kur} <i>Lab-na-na / u A.AB.BA 'GAL-te</i> ^{kur} <i>La¹-qe-e ana si-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi ana GÌR.2.M[E]Š-šú ú-šék-ni-šá</i>
P-2	9b-10a	<i>ra-ḥi-ši UGU-šú-nu áš-gu-um [M]AN šá TA e-ber-tan</i> ^{id} <i>ḪAL.ḪAL a-di</i> ^{kur} <i>Lab-na-na / u A.AB.BA GAL-te</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi ana GÌR.2-šú ú-šék-ni-šá</i>
P-3	7b-8a	<i>ra-ḥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan</i> ^{id} <i>ḪAL.ḪAL a-di</i> ^{kur} <i>Lab-na-na u A.AB.B[A] / GAL-te</i> ^{kur} <i>La-¹qe¹-e ana si-ḥír-[t]i-šá</i> ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi ana GÌR.2.MEŠ-šú ú-š[ék]-ni-šá</i>
P-4	7b-8a	<i>ra-ḥi-ši UGU-šú-nu áš-gu-um MAN šá TA \ [e-b]er-tan</i> ^{id} <i>ḪAL.ḪAL a-di</i> ^{kur} <i>Lab¹-na-na u A.AB.BA GAL-te</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá /</i> ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá</i>
S-1	7b-8a	<i>ra-ḥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-ta-¹an¹ / [. . . GAL]-te</i> ^{kur} <i>La-[qe-e] a-na si-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi ana GÌR.2-šú ú-šék-ni-šá</i>
S-2	7b-8a	<i>ra-ḥi-ši UGU-šú-nu áš-gu-um MAN šá TA¹ e-ber-ta¹-an</i> ^{id} <i>ḪAL.ḪAL a-di</i> ^{kur} <i>Lab-na-na u A.AB.BA GAL-te</i> ^{kur} <i>La¹-qe-e a-na si-¹ḥír¹-ti-šá</i> ^{kur} <i>Su-ḥi / a-di</i> ^{uru} <i>Ra-pi-qi ana GÌR.2-šú¹ ú-šék-ni-šá</i>
S-3	7b-8a	<i>ra-ḥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan</i> ^{id} <i>ḪAL.ḪAL a-di</i> ^{kur} <i>Lab-na-na u 'A.A¹B.BA GAL-[te . . .] / [. . .</i> ^{kur} <i>S]u-ḥi a-di</i> ^{uru} <i>Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá</i>
S-4	8b-9a	<i>ra-ḥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan</i> <i>'A¹[.ENGUR.ḪAL.ḪAL . . .</i> ^k <i>ur</i> <i>Lab-na-na u A.AB.BA GAL-te</i> ^{kur} <i>La-qe-e / ana si-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi ana GÌR.2-šú ú-</i>

		<i>šek-ni-šá</i>
S-6	7-8a	<i>ra-ḫi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-ta-an</i> ^{id} HAL.ĦAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e a-na <i>si-ḫír[-ti-šá . . .] / ú-šek-ni-šá</i>
S-7	6b-7a	<i>ra-ḫi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} HAL.ĦAL <i>a-di</i> / ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šek-ni-šá
S-8	7b-8a	<i>ra-ḫi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} HAL.ĦAL <i>a-di</i> ^{kur} Lab-na-na u A.A[B.BA . . .] / ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2-šú ¹ ú-šek-ni-šá
S-11	6b-7a	<i>ra-ḫi-ši</i> UGU-šú-nu áš-gu-um / MAN šá TA <i>e-ber-tan</i> ^{id} HAL.ĦAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi [?] -qi ana GÌR.2.MEŠ-šú ú-šek-ni-šá
S-12	10-11a	<i>ra-ḫi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} HAL.ĦAL <i>a-di</i> (^{kur})Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi / <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šek-ni-šá
S-13	7b-9a	<i>ra-ḫi-ši</i> / UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-ta-an</i> ^{id} HAL.ĦAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e a-na <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-qi / ana GÌR.2-šú ¹ ú-šek-ni-šá
S-15	7b-8a	[<i>ra-ḫi-š</i>] <i>i</i> UGU-šú-nu áš-g[u-um . . .] ¹ e ¹ -ber-tan A. ¹ ENGUR.ĦAL ¹ .ĦAL <i>a-di</i> ^{kur} Lab-na[-n]a u A.AB.BA GAL-te ^{kur} La ¹ -qe-e ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi ¹ a-di ¹ / [. . .]
S-17	7b-8a	<i>ra-ḫi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} HAL.ĦAL <i>a-di</i> / ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šek-ni-šá
S-20	6b-7a	<i>ra-ḫi-ši</i> UGU-šú-nu ¹ áš ¹ -gu-um MAN šá TA <i>e-ber-ta-an</i> ^{id} HAL.ĦAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA / GAL-te ^{kur} La-qe-e a-na <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2-šú ú-šek-ni-sá
S-21	6b-7a	<i>ra-ḫi-ši</i> / UGU-šú-nu áš-gu-um MAN šá TA <i>e-¹ber¹-tan</i> ^{id} HAL.ĦAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šek-ni-šá
S-22	6b-7a	<i>ra-ḫi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} HAL.ĦAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA . . . / ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2-šú ú-šek-ni-šá
S-26	18b-19	<i>ra-ḫi-ši</i> UGU-šú-nu áš-gu-um / MAN šá TA <i>e-ber-tan</i> ^{id} HAL.ĦAL <i>a-di</i> ^{kur} Lab-na-na
S-a-1	6b-7a	<i>ra-ḫi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} HAL.ĦAL

S-a-2	7b-8a	<p><i>a-di</i> / ^{kur}<i>Lab-na-na u A.AB.BA GAL-te</i> ^{kur}<i>La-qe-e ana si-ḥír-ti-šá</i> ^{kur}<i>Su-ḥi a-di</i> ^{uru}<i>Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá</i> <i>ra'-ḥi-ši UGU-šú-nu' áš-gu-um MAN šá TA e-b[e]r-tan</i> ^{id}<i>ḪAL.ḪAL a-di</i> ^{kur}<i>Lab-na-na u A.AB.BA GAL-te</i> \ ^{kur}<i>La-qe-e /</i> <i>ana si-ḥír-ti-šá</i> ^{kur}<i>Su-ḥi a-di</i> ^{uru}<i>Ra-pi-qi ana GÌR.2.MEŠ-šú (ú)-šék-</i> <i>ni-šá</i></p>
S-b-1	6b-7a	<p><i>ra-ḥi-ši UGU-šú-nu áš-^rgu¹-[um . . .] / a-di</i> ^{kur}<i>Lab-na-na u</i> <i>A.AB.BA GAL-te</i> ^{kur}<i>La-qe-e ana si-ḥír-ti-šá</i> ^{kur}<i>Su-ḥi a-di</i> ^{uru}<i>Ra-pi-</i> <i>qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá</i></p>
S-b-2	6b-7a	<p><i>ra-^rḥi-ši¹ UGU-šú-nu áš-gu-^rum¹ MAN šá TA e-ber-tan</i> ^{id}<i>ḪAL.ḪAL / [. . .] A.AB.BA GAL-te</i> ^{kur}<i>La-qe-e ana si-ḥír-ti-šá</i> ^{kur}<i>Su-ḥi a-di</i> ^{uru}<i>Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá</i></p>
S-c-4	7b-8a	<p><i>ra-ḥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-ta-an</i> ^{id}<i>ḪAL.ḪAL a-di</i> ^{kur}<i>Lab-na-na u A.AB.BA GAL-te</i> ^{kur}<i>La-qe-e a-na</i> <i>si-ḥír-ti-šá</i> [^{kur}<i>Su-ḥi . . .</i>] / ^{uru}<i>Ra-pi-qi ana GÌR.2-šú ú-šék-ni-šá</i></p>
S-d-1	6b-7a	<p><i>ra-ḥi-ši UGU-šú-nu áš-gu-um / MAN šá TA e-ber-tan</i> ^{id}<i>ḪAL.ḪAL</i> <i>a-di</i> ^{kur}<i>Lab-na-na u A.AB.BA GAL-te</i> ^{kur}<i>La-qe-e ana si-ḥír-ti-šá</i> ^{kur}<i>Su-ḥi a-di</i> ^{uru}<i>Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá</i></p>
S-d-2	6b-7	<p><i>ra-ḥi-ši / UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan</i> ^{id}<i>ḪAL.ḪAL</i> <i>a-di</i> ^{kur}<i>Lab-na-na u A.AB.BA GAL-te</i> ^{kur}<i>La-qe-e ana si-ḥír-ti-šá</i> ^{kur}<i>Su-ḥi a-di</i> ^{uru}<i>Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá</i></p>
T-2	7b-8a	<p><i>ra-ḥi-ši UGU-šú-nu áš-[gu-u]m MAN šá TA e-ber-tan</i> ^{id}<i>r</i> ^{id}<i>ḪAL¹.ḪAL a-di</i> ^{kur}<i>Lab¹-na-na u A.AB.BA GAL-te</i> ^{kur}<i>La-qe-e</i> <i>ana si-ḥír-ti-šá</i> ^{kur}<i>S[u-ḥi] / a-di</i> ^{uru}<i>Ra-pi-qi ana GÌR.2.MEŠ-šú ú-</i> <i>šék-[ni-šá]</i></p>
T-5	9b-10a	<p><i>ra-ḥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan</i> ^{id}<i>ḪAL.ḪAL</i> <i>a-di</i> ^{kur}<i>Lab-na-na u A.AB.BA GAL-te</i> ^{kur}<i>La-qe-e / ana si-ḥír-ti-šá</i> ^{kur}<i>Su-ḥi a-di</i> ^{uru}<i>Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá</i></p>
T-6	7b-8a	<p><i>ra-ḥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-tan</i> ^{id}<i>ḪAL.ḪAL</i> <i>a-di</i> ^{kur}<i>Lab-na-na u A.AB.BA GAL-te</i> ^{kur}<i>La-qe-e / ana si-ḥír-ti-šá</i> ^{kur}<i>Su-ḥi a-di</i> ^{uru}<i>Ra-pi-qi ana GÌR.2.MEŠ-šú ^rú¹[-šék]k-ni-šá</i></p>
T-7	6b-7a	<p><i>ra-ḥi-ši UGU-šú-nu áš-gu[-u]m MAN šá TA e-ber-tan</i> ^{id}<i>ḪAL.ḪAL a-^rdi¹</i> ^{kur}<i>Lab-n[a-na . . . A.]AB.BA GAL-te</i> ^{kur}<i>La-qe-e</i> <i>ana si-ḥír-ti-šá</i> ^{kur}<i>Su-ḥi a-di</i> ^{uru}<i>Ra-pi-qi ana GÌR.2.M[EŠ[?]-šú] / ú-</i> <i>šék-ni-šá</i></p>
T-8	7b-8a	<p><i>ra-ḥi-ši UGU-šú-nu áš-gu-um MAN šá TA e-ber-ta-an</i> ^{id}<i>ḪAL.ḪAL a-di</i> ^{kur}<i>Lab-na-na u A.AB.BA GAL-te</i> ^{kur}<i>La-qe-e a-na</i></p>

Y-10	9b-11a	<i>si-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi a-di</i> / ^{uru} <i>Ra-pi-qi ana</i> GÌR.2-šú ú-šék-ni-šá <i>ra-ḥi-ši</i> UGU-šú-n[u áš-gu]- ^r um ¹ MAN šá TA <i>e-ber-tan</i> / ^{id} HAL.ĤAL <i>a-di</i> ^{kur} <i>Lab-na-na u</i> A.AB.BA GAL-te ^{kur} <i>La-qe-e a-na</i> <i>si-ḥír-ti-šá</i> ^{kur} <i>Su-^rḥi a¹-[di ^{ur}]^uRa-pi-qi a-na</i> GÌR.2.MEŠ-šú / ú-šék- ni-šá
Y-11	10b-12a	<i>ra-ḥi-ši</i> / UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} IDIGNA <i>a-di</i> ^{kur} <i>Lab-na[-na]</i> u A.AB.BA GAL-te ^{kur} <i>La-qe-e</i> / ^r a ¹ -na <i>si-ḥír-ti-</i> šá ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi ana</i> GÌR.2.MEŠ-šú ú-šék-[ni-šá]
Y-39	11b-13a	<i>ra-ḥi-ši</i> / UGU-šú-nu [áš]-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} HAL.ĤAL <i>a-di</i> ^{kur} <i>Lab-na-na u</i> A.AB.BA GAL-te ^{kur} <i>La-qe-e ana</i> <i>si-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi a-di</i> / ^{uru} <i>Ra-[pi-q]i ^rana¹</i> GÌR.(2.)MEŠ-šú ú-šák- ni-šá
Y-45	11b-13a	<i>ra-ḥi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} HAL[.ĤAL] / <i>a-di</i> ^{kur} <i>Lab-na-na u</i> A.AB.BA GAL-te ^{kur} <i>La-qe-e a-</i> na <i>si-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi a-na</i> / GÌR.2.MEŠ-šú ú-šék- ni-šá
Y-46	11b-13a	[. . . MA]N šá TA <i>e-ber-tan</i> ^{id} IDIGNA <i>a-di</i> ^{kur} <i>Lab¹-na-na</i> / ^r u A ¹ .[AB.BA . . . <i>si-ḥír</i>]-ti-šá ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi ana</i> GÌR.2.MEŠ-šú / [. . .]
Y-47	10b-12a	<i>ra-ḥi-ši</i> UGU-šú-nu / [. . . ^k ur ^u <i>La-qe-e a-na si-ḥír-ti-š[á]</i> / [. . .]
Y-55	13b-15a	<i>ra-ḥi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> / ^{id} IDIGNA <i>a-di</i> ^{kur} <i>Lab-na-na u</i> A.AB.BA GAL-te ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> ^r kur ¹ <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi</i> / ana GÌR.2.MEŠ-šú ú-šék-ni-šá
Y-60	8b-10a	[. . .] / ^r UGU-šú ¹ -nu ^r áš-gu-um ¹ MAN šá T ^r A <i>e-ber-tan</i> ^{id} HAL.ĤAL <i>a¹-di</i> ^{kur} <i>Lab-na-na¹</i> u A.AB.BA GAL-te ^{kur} <i>La-qe-e a-</i> na <i>si-^rḥír-ti-šá¹</i> [. . .] / [. . . ^u ru ^u <i>Ra-p^ri-qi¹ a-^rna¹</i> GÌR.2.M[EŠ-šú . . .]
Z-2	10b	<i>ra-ḥi-ši</i> UGU-šú-nu áš-gu-um
Z-3	10b-12a	^r <i>ra-ḥi-ši¹</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> / [A].ENGUR.ĤAL.ĤAL <i>a-di</i> ^{kur} <i>Lab-na-na u</i> A.AB.BA GAL-te ^{kur} <i>La-qe-e ^rana¹ si-ḥír-ti-šá</i> 《KUR》 ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi</i> / [. . .] GÌR.2-šú ú-šék-ni-šá
Z-6	15b	<i>ra-ḥi-ši</i> UGU-šú-nu áš-gu-um
Z-8	7b-8a	<i>ra-ḥi-ši</i> UGU-šú-nu \áš-gu-um MAN šá TA <i>e[-ber-tan . . .]</i> / ^r ú ¹ - šék-ni-šá
Z-9	8b-9a	<i>ra-ḥi-ši</i> UGU-šú{-nu} áš-gu-um MAN šá TA ^r <i>e-ber-tan</i> ^{id} ¹ HAL.ĤAL <i>a-di</i> ^{kur} <i>Lab-na-na u</i> [. . .] / [. . .] <i>a-di</i> ^{uru} <i>Ra-pi-qi ana</i>

		GÌR.2.MEŠ-šú ú-šék-ni-šá
Z-10	7b-8a	<i>ra-ḫi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA «TA» <i>e-ber-tan</i> ^{id} HAL.ĤAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te / ^{kur} La- ^r qe-e ana <i>si-ḫír¹-ti-šá</i> ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra ¹ - ^r pi ¹ -[qi . . .] GÌR.2.MEŠ-šú ú-šék- ni-šá
Z-a-1	12b-14a	<i>r[a-ḫ]i-ši</i> UGU{-šú-nu áš}-gu-um / MAN šá TA <i>e-ber-tan</i> ^{id} HAL.ĤAL <i>a-di</i> ^{kur} Lab{-na-na u A.)AB.BA G[AL-t]e ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> / ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR ¹ .2-šú ú-šék-ni-šá
Z-b-2	7b-8	<i>ra-ḫi-ši</i> UGU-šú-nu / [. . . ^{id} HA]L.ĤAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi <i>a-di</i> ^{uru} ¹ Ra- pi-qi ^r ana GÌR.2.MEŠ-šú ú ¹ -šék-ni-šá
WFL-1	7b-9a	<i>ra-ḫi-ši</i> / [. . .] ^r šá ¹ TA <i>e-ber-tan</i> ^{id} HAL.ĤAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi / [. . . GÌR].2.MEŠ-šú ú-šék-ni-šá
WFL-2	7b	<i>ra-ḫi-ši</i> UGU-šú-nu áš-gu-um MAN šá TA <i>e-ber-tan</i> ^{id} HAL.ĤAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-ni-šá
WFL-3	10b-12a	<i>ra-ḫi-ši</i> UGU-šú-nu áš-gu-um / MAN šá TA <i>e-ber-tan</i> ^{id} HAL.ĤAL <i>a-di</i> ^{kur} Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi / <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú-šék-n[i]-šá
WFL-5	12b-14a	<i>ra-ḫi-ši</i> UGU- ^r šú ¹ -[nu] / [áš-g]u-um MAN šá TA <i>e-ber-tan</i> ^{id} ^r HAL ¹ .[ĤAL . . . ^{kur}]Lab-na-na u A.AB.BA GAL-te ^{kur} La-qe-e ana <i>si-ḫír[-ti-šá]</i> / [^{kur}] ^r Su ¹ -ḫi <i>a-di</i> ^{uru} Ra-pi-qi ana GÌR.2.MEŠ-šú ú- ^r šék ¹ -[ni-šá]
E-c-2	i 30b-37	<i>ra-ḫi-ši</i> / UGU-šú-nu áš-gu-um / MAN šá TA <i>e-ber-tan</i> / ^{id} HAL.ĤAL <i>a-di</i> ^{kur} Lab-na-na / u A.AB.BA GAL-te ^{kur} La-qe-e / ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi / <i>a-di</i> ^{uru} Ra-pi-qi / ana GÌR.2.MEŠ-šú ú- šék-ni-šá
B-b	20b-23	<i>ra-ḫi-ši</i> / U. ^r KA-šú ¹ -nu áš-gu-um MAN š[á] TA <i>e-ber-tan</i> ^{id} HAL.ĤAL / <i>a-di</i> ^r ^{kur} ¹ Lab-na-na u A.AB.[BA] GAL-te ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> / ^{kur} Su-ḫi <i>a-di</i> ^{uru} Ra-pi-q[i] ^r ana ¹ GÌR.2.M[EŠ]- ^r šú ¹ ú-šék-ni-šá
M-niche	10b-12a	<i>ra-ḫi-ši</i> UGU-šú-nu áš-gu-um / MAN šá TA <i>e-ber-ta-an</i> ^{id} IDIGNA EN ^{kur} Lab-na-na u A.AB.BA GAL-ti ^{kur} La-qe-e ana <i>si-ḫír-ti-šá</i> ^{kur} Su-ḫi / EN ^{uru} Ra-pi-qi ana GÌR.2-šú ú-šék-ni-šá
S-a	30b-35	<i>ra-ḫi-ši</i> UGU-šú-nu / áš-gu-um MAN šá TA <i>e-ber-tan</i> / ^{id} HAL.ĤAL <i>a-di</i> ^{kur} Lab-na-na / u A.AB.BA ^r GAL ¹ -te ^{kur} ^r La-qe ¹ -e /

		<i>ana</i> ¹ <i>si-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi</i> ¹ <i>a-di</i> / ^{uru} <i>Ra-ḥi</i> ¹ <i>pi</i> ¹ <i>-[qi . . .]</i> GÌR.2. ¹ MEŠ-šú <i>ú-šék-ni</i> ¹ <i>-šá</i>
1962.14	13b-15	[. . .] / MAN <i>šá</i> TA <i>e-ber-tan</i> A.ENGUR ¹ .IDIGNA <i>a-[di . . .]</i> / ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi a-[di . . .]</i>
Aleppo 1	8-9a	[. . . <i>áš-g</i>] <i>u-um</i> MAN <i>šá</i> TA <i>e-ber-ta-an</i> ^{id} ḤAL.ḤAL [. . .] / [. . . ^{uru}] <i>Ra-pi-qi ana</i> GÌR.2-šú <i>ú-šék-ni-šá</i>
Aleppo 2	8-9a	<i>ra-ḥi-ši</i> UGU-šú- <i>nu áš-gu-um</i> MAN <i>šá</i> TA <i>e-ber-ta-an</i> ^{id} MAŠ[.GÚ.GÀR . . .] ² / <i>ana</i> GÌR.2.MEŠ-šú <i>ú-šék-ni-šá</i>
AO 19856	8b-9a	<i>ra-ḥi-ši</i> UGU-šú- <i>nu áš-gu-um</i> MAN <i>šá</i> TA / ¹ <i>e-ber</i> ¹ <i>-ta-an</i> ^{id} ḤAL.ḤAL EN ^{kur} <i>Lab-na-na u</i> A.AB.BA GAL- <i>ti</i> ^{kur} <i>La-qe-e ana</i> ¹ <i>si</i> ¹ <i>-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi</i> EN ^{uru} <i>Ra-pi-qi ana</i> GÌR.2-šú <i>ú-šék-ni-šá</i>
Ash L. 109.1	1-2a	[. . .] / [. . .] ¹ <i>u</i> A.AB.BA GAL- <i>ti</i> ^{kur} <i>La-qe-e</i> / [. . .]
Beirut	16-18a	[. . . ^{id} ḤAL.ḤAL <i>a-di</i> [. . .] / [. . .] ^{kur} <i>Su-ḥi a-di</i> [. . .] / [. . .]
BM 139999	10b-12	[. . .] / UGU-šú- <i>nu áš-gu-um</i> [. . .] / GAL- <i>te</i> ^{kur} <i>La-qe-e ana</i> [. . .]
Charité	9b-10	[. . .] / ^{id} ḤAL.ḤAL <i>a-di</i> ^{kur} <i>Lab-na-na u</i> A.AB.BA [. . .]
Detroit 50.32	12b-13	<i>ra-ḥi</i> ¹ <i>ḥi</i> ¹ <i>-[š]i</i> U.[K]A-šú- ¹ <i>nu áš-g</i> ¹ <i>[u-um . . .]</i> / [. . . ^{kur}] <i>La-ḥi</i> ¹ <i>qe-e ana</i> ¹ <i>si</i> - <i>[ḥ]ír-t</i> ¹ <i>i-šá</i> ^{kur} <i>[Su-ḥi . . .]</i>
Emory	13b-15	<i>ra-ḥi-ši</i> UGU-šú- <i>nu áš-gu-um</i> / [. . .] ^{kur} <i>Lab-na-na u</i> A.AB.BA GAL- <i>te</i> / [. . .] ^{uru} <i>Ra-pi-qi ana</i> GÌR.2-šú <i>ú-šék-ni-šá</i>
HMA	8b-10a	<i>ra-ḥi-ši</i> / [. . . A.AB].BA GAL- <i>[t]</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> / [. . .]
LA 71.73.1b	8b-9a	<i>ra-ḥi-ši</i> UGU-š[<i>ú-nu . . .</i>] / ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi</i> EN ^{uru} <i>Ra-pi-qi ana</i> GÌR.2-šú <i>ú-šék-ni-šá</i>
LBAF	7b-8a	<i>ra-ḥi-ši</i> UGU-šú- <i>nu áš</i> ¹ <i>-gu-um</i> MAN <i>šá</i> TA <i>e-ber-ta-an</i> ^{id} ḤAL.ḤAL EN ^{kur} <i>Lab-na-na u</i> A.AB.BA GAL- <i>ti</i> / [^{ku}] ¹ <i>La-qe-e ana</i> <i>si-ḥír-ti-šá</i> [. . . GÌR].2-šú <i>ú-šék-ni-šá</i>
Lyon 531	7b-8a	[. . . UGU-šú- <i>]nu áš-gu-um</i> MAN <i>šá</i> TA <i>e-ber-ta-an</i> ^{id} ḤAL.ḤAL EN ^{kur} <i>Lab-na-na u</i> A.AB.BA GAL- <i>ti</i> / [. . .]
O.274	9b-10	<i>ra-ḥi-ši</i> UGU-šú- <i>nu áš-gu-um</i> MAN <i>šá</i> TA <i>e-ber-ta-an</i> / ^{id} IDIGNA <i>a-di</i> ^{kur} <i>Lab-na-na u</i> A.AB.BA GAL- <i>ti</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi a-di</i> ^{uru} <i>Ra-pi-qi ana</i> GÌR.2.MEŠ-šú <i>ú-šék-ni-šá</i>
O.277	10b-12a	<i>ra-ḥi-ši</i> UGU-šú- <i>nu áš-gu-um</i> MAN <i>šá</i> TA <i>e-ber-ta-an</i> / ^{id} IDIGNA EN ^{kur} <i>Lab-na-na u</i> A.AB.BA GAL- <i>ti</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> ^{kur} <i>Su-ḥi</i> EN ^{uru} <i>Ra-pi-qi</i> / <i>ana</i> GÌR.2-šú <i>ú-šék-ni-šá</i>
SF 3972	1	[. . .] ¹ <i>x x</i> ¹ [. . .]
Vatican 15026	9b-10a	<i>ra-ḥi-ši</i> UGU-šú- <i>nu áš-gu-um</i> / [. . .]
Zurich 1913	7b-8a	<i>ra-ḥi-ši</i> UGU-šú- <i>nu áš-gu-um</i> MAN <i>šá</i> TA <i>e-ber-tan</i> ^{id} ḤAL.ḤAL / <i>a-di</i> ^{kur} <i>Lab-na-na u</i> A.A[B].BA GAL- <i>te</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i>

^{kur}*Su-ḥi a-di* ^{uru}*Ra-pi-qi ana* GÌR.2.MEŠ-šú ú-šék-ni-šá

Line 9

B-1	9b-10a	TA SAG <i>e-ni</i> ^{íd} <i>Su-ub-na-at</i> / <i>a-di</i> ^{kur} <i>Ú-^ʾra^ʾ-ar-ṭí</i> ŠU-su KUR-ud TA NI-RIB šá ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{íd} <i>Za-ba</i> KI.TA
B-5	7b-8a	TA S[AG] <i>e-ni</i> ^{íd} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ṭí</i> ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} <i>Kìr-[ru-ri . . .]</i> / KI.TA
B-14	8b	TA ^ʾ SAG <i>e-ni</i> ^{íd} <i>Su^ʾ-ub-na-at</i> ^ʾ <i>a-di</i> ^{kur^ʾ} <i>[Ú-ra-ar-ṭí . . . NI]-^ʾRIB</i> šá ^{kur} <i>Kìr-ru-ri^ʾ [. . .]</i>
B-15	8b-9a	[. . . T]A KUR.NI-RIB ^ʾ šá ^{kur} <i>Kìr-ru^ʾ-ri^ʾ a-di^ʾ</i> ^{kur} <i>(Gíl)-za-ni</i> TA <i>e-</i> <i>ber^ʾ-tan</i> ^{íd} <i>Za-ba</i> / [. . .]
B-16	10b-11	TA SAG \ <i>e-ni</i> A.EN[GUR. <i>Su-ub-na-at . . .</i>] / [. . . ^{kur} <i>Ú-ra-ar-</i>]ṭí ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} <i>Kìr-ru-ri [a-]di</i> ^{kur} <i>Gíl-za-</i> <i>ni^ʾ</i> TA <i>e-ber-tan</i> \ ^{íd} <i>Za-b[a . . .]</i>
B-23	7b-8a	TA SAG <i>e-ni</i> ^{íd} <i>Su-ub-na-at a-di</i> \ ^{kur} <i>Ú-ra-ar-ṭí</i> ŠU-su KUR-ud TA KUR.NI-RIB / šá ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> \ TA <i>e-ber-tan</i> ^{íd} <i>Za-</i> <i>ba</i> ^ʾ KI.T ^ʾ A
B-24	9b-10a	TA SAG <i>e-ni</i> {A.}ENGUR. <i>Su-ub-na[-at . . .]</i> / TA KUR.NI-RIB šá ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{íd} <i>Za-ba</i> KI.TA
B-26	12b-14a	TA SAG <i>e-ni</i> ^{íd} <i>Su-ub-na-at a-di</i> / ^{kur} <i>Ú-ra-ar-ṭí</i> ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} <i>Kìr-^ʾru^ʾ-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{íd} <i>Za-ba</i> / KI.TA
B-28	8b	^ʾ TA ^ʾ SAG <i>e-ni</i> A.[ENGUR. <i>Su-ub-na-at . . .</i>]
B-30	7b-8a	TA SAG <i>e-ni</i> ^{íd} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ṭí</i> ŠU-su KUR-ud TA NI-RIB šá ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> T[A <i>e-b</i>]er-tan ^{íd} <i>Za^ʾ-ba^ʾ</i> KI.TA ^ʾ
B-32	13b-14a	TA SAG <i>e-ni</i> ^{íd} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ṭí</i> ŠU-su KUR- ^ʾ <i>ud^ʾ</i> TA KUR.NI-RIB šá ^{kur^ʾ} <i>Kìr-ru-ri / a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> A ^ʾ .ENGUR. <i>Za-ba</i> KI.TA
C-3	11b-12	TA SAG <i>e^ʾ-ni^ʾ</i> / ^{íd} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ṭí</i> ŠU-su KUR-ud TA NI-RIB šá ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{íd} <i>Za-ba</i> KI. ^ʾ TA ^ʾ
C-4	10b-12a	TA SAG <i>e-ni</i> / [. . . a-]di ^{kur} <i>Ú-ra-ar-ṭí</i> ŠU-su KUR-ud TA NI-RIB šá ^{kur} <i>Kìr-ru-ri^ʾ a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> / [. . .]

C-6	10b-11	TA 'SAG <i>e-ni</i> ^{id} <i>Su-ub</i> ¹ -[<i>na-at</i> . . .] ' . . . ¹ / ' . . . ¹ [. . .] ' . . . ¹ [. . .]
C-8	11b-12a	[. . .] ' <i>a</i> ¹ -[<i>di</i>] ^{kur} <i>Ú-ra</i> ¹ - <i>ar</i> -[<i>tí</i>] / [. . .]
C-11	11b-13a	TA SAG [<i>e</i>]- <i>ni</i> ¹ ^{id} <i>Su-ub-na-at</i> / [. . . Š]U- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB šá ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> / [. . .]
C-13	11-12a	TA SAG ' <i>e</i> ¹ -{ <i>ni</i> } ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra</i> ¹ - <i>ar</i> ¹ - <i>tí</i> ŠU- <i>su</i> KUR ¹ - <i>ud</i> TA KUR.NI-RIB šá ^{kur} <i>Kìr</i> ¹ - <i>ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> / ^{id} <i>Za-ba</i> KI.TA
C-b-2	8b-9a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at</i> \ <i>a-di</i> ^{kur} <i>Ú-ra-ar-tí</i> ŠU- <i>su</i> KUR- <i>ud</i> / TA KUR.NI-RIB šá ^{kur} <i>Kìr-ru-ri</i> ' <i>a-di</i> ^{kur} <i>Gíl</i> ¹ - <i>za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
D-2	8a	'TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-tí</i> ŠU- <i>su</i> KUR- <i>ud</i> ¹ [TA] 'KUR.NI-RIB šá ^{kur} <i>[Kìr-ru-ri . . .]</i> ' ^{kur} <i>[Gíl-za]</i> - <i>'ni</i> ¹ [TA] ' <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA ¹
D-5	9b-10a	TA 'SAG ¹ / [. . .]
D-6	8b	TA 'SAG ¹ [. . .]
D-7	9b-10a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-tí</i> ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB šá ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> / KI.TA
D-8	7b-8a	'TA SAG <i>e-ni</i> ¹ [^{id} <i>Su-u</i>] <i>b-na-at a-di</i> ^{kur} <i>Ú-ra-ar-tí</i> / ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB šá ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> 'TA <i>e-ber</i> ¹ - <i>tan</i> ^{rid} <i>Za-'ba</i> KI.T ¹ A
E-5	10b-12a	[. . .] / ^{id} <i>Su-ub-na-at a-'di</i> ^{kur} <i>Ú</i> ¹ - <i>ra-'ar-tí</i> ¹ ŠU- <i>su</i> KUR- ¹ <i>ud</i> ¹ TA KUR. ¹ NI-RIB ¹ šá ^{kur} <i>Kìr-ru-ri a</i> ¹ -[<i>di</i> ^{kur}]' <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za</i> ¹ -[<i>ba</i>] / KI.TA
F-1	9b-10a	TA SAG <i>e-ni</i> ^{rid} <i>Su</i> ¹ -[<i>u</i>] <i>b-na-at a-di</i> ^{kur} <i>Ú-ra-ar-tí</i> ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB šá ^{kur} <i>Kìr-ru-ri</i> [. . .] / ^{id} <i>Za-ba</i> KI.TA
F-2	7b-8a	[. . .] ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-tí</i> ŠU- <i>su</i> KUR- <i>ud</i> TA ¹ KUR ¹ .NI ¹ -RIB / [. . . ^{id} <i>Za</i>]- <i>ba</i> KI.TA
F-3	8b-9a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at</i> / <i>a-di</i> ^{kur} <i>Ú-ra-ar-tí</i> ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB šá ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
F-4	9b	'TA SAG ¹ <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-'tí</i> ¹ ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB šá ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
F-6	8b-9a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-n[a-a]</i> <i>t a-di</i> ^{kur} <i>Ú-ra-ar-tí</i> ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB šá ^{kur} <i>Kìr-ru-ri</i> / [<i>a</i>]- <i>di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA

F-8	8b	TA 'SAG' <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťí ŠU-su</i> KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
F-9	8b-9a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťí ŠU-su</i> KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-[za-ni] / [. . .]e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
F-14c	8a	[. . .] ^r <i>a¹-di</i> ^{kur} <i>Ú-ra-ar-ťí ŠU-su</i> KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e¹-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
F-16	7b-8a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> [^{kur} <i>Ú-</i>] ^r <i>ar-ťí ŠU-su</i> KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-[ri . . .] /</i> ^{id} <i>Za-ba</i> KI.TA
F-17	8b	TA SAG <i>e-ni</i> ^{id} <i>Su-ub[-na-a]t a-di</i> ^{kur} <i>Ú-ra-ar-ťí ŠU-su</i> KUR-ud TA K[U]R.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-n[i . . .]e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
G-2	9b-10a	TA SAG <i>e-ni</i> A.ENGUR ¹ . <i>Su-ub-na-at a-di /</i> ^{kur} <i>Ú-ra-ar-ťí ŠU-su</i> KUR-ud \ [T]A KUR.NI-RI-BE <i>šá</i> ^{kur} <i>Kìr-ru-ri \ a-di</i> ^{kur} <i>Gíl-za¹-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
G-3	10b-11a	TA SAG \ <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťí ŠU\su</i> KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni /</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA \
G-4	9a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-^rna¹-at a-di</i> ^{kur} <i>Ú-ra-ar-ťí ŠU-su</i> KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba \</i> KI.TA
G-6	10a	\ TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at \ a-di</i> ^{kur} <i>Ú-ra-ar-ťí ŠU-su</i> KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di \</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
G-7	9b-10a	TA SAG <i>e-ni /</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťí \ ŠU-su</i> KUR-ud TA KU[R.NI-]RIB \ <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-a-ni</i> TA <i>e-ber-tan</i> A.E[NGU]R. <i>Za-ba</i> 'KI'.TA
G-8	8b-9a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at / a-di</i> ^{kur} <i>Ú-ra-ar-ťí ŠU-su</i> KUR-ud TA KUR\NI-RI-BE <i>šá</i> ^{kur} <i>Kìr-[ru]-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
G-9	10b-11a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di /</i> [^k] ^{ur} <i>Ú-ra-ar-ťí ŠU-su</i> KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> 'A.ENGUR'. <i>Za-ba</i> KI.TA
G-10	8b-9a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťí ŠU-su</i> KUR-ud TA KUR.' <ni-r'[ib] <i="">šá ^{kur}<i>Kìr-ru-ri a-^rdi</i> ^{kur}<i>Gíl¹-za-ni</i> TA '<i>e-ber-tan</i>¹ \ ^{id}<i>Za-ba</i> KI.TA</ni-r'[ib]>

G-11	9b	[T] ¹ A SAG e ¹ -[ni . . .] \ [^{id} Su-ub-na-a]t a-di ^{kur} Ú-[r]a-[a]r-[tí . . .] ¹ a ¹ \-di ^{kur} Gíl-za-ni TA e-ber-tan a-di ^{id} Za-ba KI.TA
G-12	8b-9a	TA SAG e-ni ^{id} Su- ¹ ub ¹ -n[a-a] ¹ t a ¹ [-di] / ^{kur} Ú-ra-ar-tí ŠU ¹ -su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl- ¹ za ¹ -[ni] \ TA e-ber-tan ^{id} Za-ba KI.TA
G-13	8b-9a	TA SAG e-ni A. ¹ ENGUR ¹ .Su-ub-na-at a-di ^{kur} Ú-ra-ar-tí ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan / ^{id} Za-ba KI.TA
G-14	7b-8a	TA SAG e-ni ^{id} Su-ub-na-at \ a-di ^{kur} Ú-ra-ar-tí ŠU-su KUR-ud \ TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni \ TA e-ber-tan ^{id} Za-ba KI.TA
G-15	7b-8a	TA SAG e-ni ^{id} Su-ub-na-at a-di ^{kur} Ú-ra-ar-tí ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri / a-di ^{kur} Gíl-za-ni TA e-ber-tan ^{id} Za-ba KI.TA
G-16	7b-8a	TA SAG e-ni ^{id} Su-ub-n[a-at]a-di / ^{kur} Ú-ra-ar-tí ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri \ a-di ^{kur} Gíl-za-a-ni TA e-ber-tan ^{id} Za-ba KI.TA
G-18	11b-12a	TA SAG e-ni ^{id} [S]u-ub-na-at a-di ^{kur} Ú-ra-ar-tí ŠU-su KUR-ud / TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan \ ^{id} Za-ba KI.TA
G-20	8b-9a	TA ¹ S[A]G e-ni A.ENGUR ¹ Su-ub-na-at a-di ^{kur} Ú-ra-ar-tí ŠU-s[u . . .] / KI.TA
G-29	9b-10a	TA SAG e-ni ^{id} Su-ub\ -na-at a-di ^{kur} Ú-ra-ar-tí / ŠU-su KUR-ud TA KUR.NI-RIB ⟨šá⟩ ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan ^{id} Za-ba KI.TA
G-30	8a	TA SAG e-ni ^{id} Su-ub-na-at a-di ^{kur} Ú-ra-ar-tí ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru- ¹ ri a-di ¹ \ ^{ku} [¹ Gí]l-za-ni TA e-ber-tan ^{id} Za-ba \ KI.TA
G-31	9b-10a	TA SAG e-ni ^{id} Su-ub-na-at \ a-di ^{kur} Ú-ra-ar-tí ŠU-su KUR-ud T[A . . . ^{ku}]Kìr-ru-ri \ a-di \ ^{kur} Gíl-za-a-ni TA e-ber-tan \ / ^{id} Za-ba KI.TA
G-a-1	17b-18	TA SAG e-ni ^{id} Su-ub-na-at a-di ^{kur} Ú-ra-ar-tí / ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr- ¹ ru ¹ -ri a-di ^{kur} Gíl-za-ni TA e-ber-tan ^{id} Za-ba
G-c-2	11b-13a	TA SAG e-ni ^{id} [S]u-ub-na-at] / ¹ a ¹ -di ^{kur} Ú-ra-ar-tí ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr- ¹ ru-ri ¹ \ a-di ^{kur} Gíl-za-ni TA ¹ e ¹ -[ber-tan] / ^{id} Za-ba KI.TA
G-c-4	15b-19a	TA SAG e-ni / A. ¹ ENGUR.Su ¹ \-ub-na-at a-di ^{kur} Ú-ra- ¹ ar ¹ -tí / ŠU-

		<i>su</i> \ KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri / a-di \ ^{kur} Gíl-za-ni TA e-ber-tan / ^{id} Za\ba KI.TA
G-d-1	8b-9a	TA SAG e-ni ^{id} Su-ub-na-at \ a-di ¹ ^{kur} Ú-ra-ar-ťí / [. . . T]A KUR.NI-RIB ¹ šá ^{kur} Kìr-ru-ri a-di \ ^{kur} Gíl-za-ni ¹ TA e-ber-tan A.ENGUR ¹ Za-ba KI.TA
G-d-2	7b-8a	TA SAG . . . / ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan[¹] ^{id} Za-ba \ KI.TA
G-e-1	8b-9a	TA SAG e-ni \ ^{id} S[u-ub-n]a-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB / šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan ^{id} Za-ba KI.TA
G-e-2	7b-8a	TA SAG e-ni ^{id} Su-ub-na-at a-di / ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan ^{id} Za-ba KI.TA
H-1	10b-11a	TA SAG e-ni ^{id} Su-ub ¹ -na-at a-d[i] / [^k] ^{ur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RI-BE \ šá ^{kur} Kìr-ru-ri \ a-di ^{kur} Gíl-za-ni \ TA e-ber- tan ^{id} Za-ba \ KI.TA
H-2	10b-12a	TA SAG \ e-ni \ / ^{id} Su-ub-na-at a-di ^{kur} Ú\ra-ar-ťí \ ŠU-su [KUR]- ud \ TA KUR\NI-RIB \ / ¹ šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e- ber\ -tan ^{id} Za-ba KI.TA
H-3	11b-12a	TA SAG e-ni ^{id} Su\ub-na-at EN ^{kur} Ú-r[a-a]r-ťí ŠU-su KUR-ud TA ¹ NI ¹ -RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e- ¹ ber ¹ -tan \ / \ A.ENGUR. ¹ Za ¹ \ba KI. ¹ TA ¹
H-4	10b-11a	TA SAG e-[ni] / ^{id} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí \ ŠU-su KUR-ud \ TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan \ A.ENGUR ¹ .Za-ba KI.TA \
H-5	11b-12a	TA SAG e-ni ^{id} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí . . . / KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr- ¹ ru ¹ -ri \ a-di ^{kur} Gíl-za-ni TA e-ber-tan ^{id} Za- ba KI.TA
H-9	8b-9a	TA SAG e-ni ^{id} Su-ub-na-at a-di / ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl\za-a-ni \ TA e-ber-tan ^{id} Za- ba KI.TA
H-10	11b-12a	¹ . . . ¹ / ŠU-su KUR-ud TA KUR.NI-RIB ša ^{kur} Kìr-ru-ri a-di ^{kur} Gíl- za-ni TA e-ber-tan ^{id} Za-ba KI.TA \
H-12	11b-13a	[. . .] / [. . . ^{id} Su-ub-n]a-at \ a-di ^{kur} Ú-ra\ar-ťí Š[U-su . . .] / [. . . KI.T]A
H-14	11b-12a	TA SAG e-ni ^{id} Su-ub-na-at a-di ^{kur} Ú-ra\ar-ťí ŠU-su \ KUR-ud TA KUR\NI-RI-BE šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni / TA e-ber-tan

		^{id} <i>Za-ba</i> KI.TA
H-23	15b-17a	TA SAG <i>e-ni</i> / ^{id} <i>Su</i> ¹ - <i>ub-na-^rat</i> ¹ <i>a-di</i> ^{kur} <i>Ú-ra-ar-^{tí}</i> \ ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI- ^r RI ¹ -BE <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> / [^{kur} <i>Gíl-za-ni</i> \ ^r TA <i>e</i> ¹ - <i>ber-tan</i> [ⁱ] ^d <i>Za-ba</i> \ K[I.]TA
H-27	11b-13a	TA SAG ^r <i>e</i> ¹ [- <i>ni</i>] / [. . . <i>a-</i>] <i>di</i> ^{kur} <i>Ú-ra-ar-^rtí</i> ¹ ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB \ <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> \ TA <i>e-ber</i> [- <i>tan</i>] / [. . .]
H-29	11b-12a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-^{tí}</i> ŠU- <i>su</i> / KUR- <i>ud</i> TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl</i> [- <i>l-</i>] <i>za-ni</i> TA ^r <i>e-ber-tan</i> ^{id} <i>Za-</i> <i>ba</i> KI.TA
H-30	9b-10a	TA SAG <i>e-ni</i> A\ENGUR\ <i>Su-^rub-na¹-at</i> / [^r <i>a</i> ¹ [- <i>d</i>]] ⁱ ^{kur} <i>Ú-ra\ar-^{tí}</i> ŠU[- <i>s</i>] <i>u</i> ^r KUR ¹ - <i>ud</i> TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru\ri a-di</i> ^{kur} <i>Gíl-za-</i> <i>a-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> \ KI.TA
H-31	13b-14a	TA ^r SAG ¹ <i>e-^rni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-^{tí}</i> / \ ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB \ <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> \ ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> A\ENGUR. <i>Za-ba</i> KI.TA
H-32	12b-13a	TA SAG \ <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> \ ^{kur} <i>Ú-ra-ar-^{tí}</i> ŠU- <i>su</i> \ KUR\ <i>ud</i> \ / TA KUR.NI-RIB \ <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za\ri</i> TA <i>e-ber\</i> - <i>tan</i> ^{id} <i>Za\ba</i> KI.TA
H-33	11b-13a	TA SAG <i>e-ni</i> / ^{id} <i>S</i> [<i>u-u</i>] <i>b-na-at a-di</i> \ ^{kur} <i>Ú-ra-ar-^{tí}</i> ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB ^r <i>šá</i> ¹ ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za</i> [- <i>ni</i> . . .] <i>e-ber-tan</i> ^{id} <i>Za-ba</i> / KI.TA
H-34	12b-13a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub\na-at a-di</i> \ ^{kur} <i>Ú-ra\ar-^{tí}</i> ŠU- <i>su</i> / KUR- <i>ud</i> TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA \ <i>e-ber-tan</i> \ ^{id} <i>Za-ba</i> \ KI.TA
H-35	14b-15a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-^{tí}</i> ŠU- <i>su</i> KUR- ^r <i>ud</i> ¹ / TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-^rru¹-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
H-b-1	11b-13a	TA SAG <i>e-ni</i> / ^{id} <i>Su</i> [- <i>ub</i>]- <i>na-at a-di</i> ^{kur} <i>Ú-ra-ar-^{tí}</i> ŠU- <i>su</i> KUR- <i>ud</i> TA \ KUR.NI\ -RIB \ <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> / KI.TA
H-b-2	10b-12a	^r TA ¹ / [. . . ^{kur} <i>Ú-ra-</i>] <i>ar-^{tí}</i> ŠU- <i>su</i> \ KUR- <i>ud</i> TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr\ru-ri</i> ^r <i>a-di</i> ¹ \ ^{kur} <i>Gíl-za-ni</i> \ TA <i>e-ber-t</i> [<i>an</i>] / [. . .]
H-d-2	11b-12a	[. . .] / ^r <i>a-di</i> ^{kur} <i>Ú-ra-ar-^{tí}</i> ŠU- <i>su</i> KUR- <i>ud</i> \ TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> \ TA <i>e</i> ¹ [- <i>ber-tan</i> . . .]
I-1	9	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-^{tí}</i> ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RI-BE <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-</i>

		<i>ba</i> KI.TA
I-7	8b-9a	T[A . . .] / ¹ EN KUR.NI-RIB <i>šá bi-ta-ni¹</i> ŠU-su KUR-ud TA KUR.NI-RIB [. . .] ¹ <i>e¹-ber-ta-an^{id}</i> <i>Za-ba</i> KI.TA
I-12	8b-9a	T[A]SAG <i>e-ni^{id}</i> <i>Su-ub-na-at</i> / EN KUR.NI-RIB <i>šá bi-ta-ni¹</i> ŠU-su KUR-ud TA KUR.NI-RIB <i>šá^{kur}</i> <i>Kìr-ru-ri</i> EN <i>kurGíl-za-ni¹</i> ¹ TA ¹ <i>e-</i> <i>ber-ta-an^{id}</i> <i>Za-ba</i> KI.TA
I-13	8b-9a	TA SAG <i>e-ni^{id}</i> <i>Su-¹ub¹-na-at</i> EN KUR.NI-RIB <i>šá bi-ta-ni</i> ŠU-su KUR-ud / ¹ TA ¹ [KU]R.NI-RIB <i>šá^{kur}</i> <i>Kìr-ru-ri</i> EN <i>kurGíl-za-ni</i> TA <i>e-ber-ta-an¹</i> ¹ A ¹ .ENGUR. <i>Za-ba</i> KI.TA
I-17	1b-2a	¹ TA SAG ¹ <i>e-ni^{id}</i> <i>Su-ub-n[a]-at a-di^{kur}</i> <i>Ú-ra-ar-ťi</i> ŠU-su ¹ KUR- ud TA ¹ KUR.NI- ¹ RIB <i>š¹[á^{kur}]</i> <i>Kìr¹-ru-ri a-¹di¹</i> / [^k ur <i>Gíl-za-ni</i> TA <i>e-ber-tan^{id}</i> <i>Za-ba</i> KI.TA
I-18	2b-3a	[. . .] / [Š]U-su KUR-ud TA KUR.NI-RIB <i>šá^{kur}</i> <i>Kìr-ru-ri a-di^{kur}</i> <i>Gíl-</i> <i>za-a-ni</i> TA <i>e-ber-tan^{id}</i> <i>Za-ba</i> KI.TA
I-25	8b-9a	TA SAG <i>e-ni^{id}</i> <i>Su-ub-na-at</i> EN KUR.NI-RIB <i>šá bi-ta-ni</i> ŠU-su KUR-ud T[A]KUR.NI-RIB <i>šá^{kur}</i> <i>Kìr-ru-ri</i> EN <i>kurGíl-za-ni</i> TA <i>e-</i> <i>ber-ta-an¹</i> / <i>idZa-ba</i> KI.TA
I-30	8b-9a	TA SAG <i>e-ni^{id}</i> <i>Su-ub-na-at</i> EN KUR.NI-RIB <i>šá bi-ta-ni</i> ŠU-su / KUR-ud ¹ TA ¹ KUR.NI-RIB <i>šá^{kur}</i> <i>Kìr-ru-ri</i> EN <i>kurGíl-za-ni</i> TA <i>e-</i> <i>ber-ta-an^{id}</i> <i>Za-ba</i> KI.TA
L-1-2	10b-11a	TA SAG <i>e-ni^{id}</i> <i>Su-ub-na-at a-di^{kur}</i> <i>Ú-ra-ar-ťi</i> ŠU-su KUR-ud TA KUR.NI-RIB <i>šá^{kur}</i> <i>Kìr-ru-ri a-di^{kur}</i> <i>Gíl-za-ni</i> / TA ¹ <i>e¹-ber-tan^{id}</i> <i>Za-</i> <i>ba</i> KI. ¹ TA ¹
L-5	9a	[T]A SAG <i>e-ni^{id}</i> <i>Su-ub-na-at a-di^{kur}</i> <i>Ú-ra-ar-ťi</i> ŠU-su KUR-ud TA KUR.NI-RIB <i>šá^{kur}</i> <i>Kìr-ru-ri a-di</i> \ [. . .]
L-6	10b-11a	TA SAG <i>e-ni^{id}</i> <i>Su[-ub-na-at . . .]</i> / [. . .] ¹ <i>e¹-ber-tan</i> \ ^{id} <i>Za-ba</i> \ KI.TA
L-7	10b-11a	¹ TA SAG <i>e-ni¹</i> [A].ENGUR. <i>Su-ub-¹na¹-at a-¹di¹</i> <i>kurÚ-ra-ar-ťi</i> \ ŠU-su KUR-ud \ TA KUR.NI-RIB <i>šá^{kur}</i> <i>Kìr\ru-ri</i> \ / ¹ <i>a-di¹</i> <i>kurGíl-za-ni</i> [i T]A (<i>e-</i>) <i>ber-tan^{id}</i> <i>Za-b[a</i> KI.T]A
L-8	10-11a	\ TA SAG <i>e-ni</i> \ <i>idSu-ub-na-at</i> \ <i>a-di^{kur}</i> <i>Ú-ra-ar-ťi</i> ŠU-su KUR-ud TA KUR.NI-RIB <i>šá^{kur}</i> <i>Kìr-ru-ri a-di^{kur}</i> <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> / \ <i>idZa-ba</i> KI.TA
L-10	11b-12	TA SAG ¹ <i>e¹-ni</i> \ <i>idSu-ub-na-¹at¹</i> <i>a-di</i> / \ <i>kurÚ-ra-ar-ťi</i> ŠU-su KUR- ud TA \ KUR.NI-RI-BE <i>šá^{kur}</i> <i>Kìr-ru-ri a-di^{kur}</i> <i>Gíl-za-ni</i> «NI» ¹ TA <i>e¹-ber-tan</i> <i>idZa-ba</i> KI.TA
L-11	9b-10a	¹ TA SAG ¹ <i>e-ni</i> [^{id}] <i>Su-ub-na-at</i> / <i>a-di^{kur}</i> <i>Ú-ra-ar-ťi</i> ŠU-su KUR-ud

		TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan \ í ^d Za-ba \ KI.TA \
L-17	10b-11a	TA SAG e-ni ^{í^d} Su-ub-na- ^r at ¹ / a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB \ šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan í ^d Za-ba KI.TA
L-18	12b	TA SAG e\ ^r ni ^{í^d1} Su-ub-na\at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA [K]UR.NI-RIB \ šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za\ni TA e\ber-tan . ..
L-20	12-13a	[. . . í ^d Su-ub-na-a]t a-di \ ^{kur} Ú-ra-ar-ťí \ ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr\ru-r[i . . .] / [. . . KI.T]A
L-33	11	[. . . a-d]i \ ^{kur} Ú-ra-ar-ťí ŠU-su \ KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni \ [. . .]
L-34	10b-11a	TA SAG e-ni ^{í^d} Su-ub-na-[a]t a-di ^{kur} Ú-ra-ar-ťí \ ŠU-su \ KUR-ud TA \ [. . .] / TA e-ber-tan í ^d Za-ba KI.TA
L-35	12b-13a	TA \ SAG e-ni ^{í^d} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB / šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-a-ni \ TA e-ber-tan í ^d Za-ba KI.TA
L-36	12b-13	TA SAG \ e-ni ^{í^d} Su\ub-[na]- ^r at ¹ \ a-di ^{kur} Ú-ra-[ar-ťí] / \ ŠU-su KUR-ud \ TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e\ber ¹ -[tan] \ í ^d Za-ba KI.T[A] \
N-6	7b-8a	TA SAG e-ni ^{í^d} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí \ ^r ŠU ¹ -su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-d ⁿ í ^{kur} Gíl-za-ni TA / [. . .]
N-8	8b-9a	TA SAG \ e-ni ^{í^d} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud [. . .] / šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan í ^d Za-ba \ KI.TA \
N-12	8b-9a	TA SAG e ¹ -ni ^{í^d} Su-ub-na-[at] / a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RI-BE šá ^{kur^r} Kìr ¹ -[ru]- ^r ri a-di ¹ ^{kur} Gíl-za-ni \ TA e- ber-tan í ^d Za-ba KI.TA
N-13	7b-8a	TA SAG e-ni ^{í^d} Su-ub-na- ^r at ¹ / ^r a ¹ -di ^{kur} Ú\ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB \ ^r šá ¹ ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni ^r T ¹ [A e-ber]- tan í ^d Za\ba KI.TA
N-16	7b-8a	TA SAG e-ni ^{í^d} Su-ub-na-at a-di \ ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB / šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan í ^d Za-ba \ KI.TA
N-17	7b-8a	TA SAG e-ni ^{í^d} Su-ub-na-at a-di ^{kur} Ú\ra\ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB \ / šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-a-ni TA e-ber-tan í ^d Za-ba KI.TA
N-19	8b-9a	TA SAG e-ni ^{í^d} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud / TA

		KUR.NI- ¹ RIB šá ¹ ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan ^{íd} Za-ba ¹ KI ¹ .TA
P-2	10b-12a	TA SAG e-ni / ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB šá ¹ ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni / TA e-ber-tan ^{íd} Za-ba KI.TA
P-3	8b-9a	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB / šá ¹ ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan ^{íd} Za-ba KI.TA
P-4	8b-9a	TA SAG e-ni ^{íd} ¹ Su-ub-na ¹ -at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR- ¹ ud ¹ TA KUR.NI-RIB ¹ šá ¹ ^{kur} Kìr-ru-ri a-di / ^{kur} Gíl-za-ni TA e-ber-tan ^{íd} Za-ba KI.TA
S-1	8b-9a	TA SAG e-ni / [. . . KUR]-ud TA KUR.[NI-RI]B šá ¹ ^{kur} Kìr-ru-ri a- di ^{kur} Gíl-za-a-ni TA e-ber-tan A.ENGUR ¹ .Za-ba KI.TA
S-2	8b	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB šá ¹ ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-a-ni TA e-ber-tan ^{íd} Za- ba KI.TA
S-3	8b-9a	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-R[IB šá ¹] ^{kur} Kìr-r[u-ri . . .] / [. . . ^{íd} Z]a-ba KI.TA
S-4	9b-10a	TA SAG e-ni ^{íd} Su-ub-na[-at . . . ^{kur} Ú-r]a-ar-ťí ŠU-su KUR-ud TA KUR.NI-RI-BE / šá ¹ ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan ^{íd} Za- ba KI.TA
S-6	8b	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB šá ¹ ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-z[a-ni . . .]
S-7	7b-8a	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB / šá ¹ ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan ^{íd} Za-ba KI.TA
S-8	8b-9a	TA SAG e-ni ^{íd} Su-ub-na-at ¹ a ¹ -di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RI-BE šá ¹ ^{kur} Kìr-r[u-ri . . .] / TA e-ber-tan ^{íd} Za-ba KI.TA
S-11	7b-8a	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí / ŠU-su KUR-ud ¹ TA KUR.NI-RIB šá ¹ ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan ^{íd} Za-ba KI.TA
S-12	11b-12a	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud / TA KUR.NI-RIB šá ¹ ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan ^{íd} Za-ba KI.TA
S-13	9b-10a	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB šá ¹ ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-a-ni / TA e-ber-tan ^{íd} Za- ba KI.TA

S-15	8b-9a	[. . .] ¹ <i>e-ni</i> ^{id} <i>Su-u</i> [<i>b-na-at</i> . . . ^{kur}] ¹ <i>Ú</i> [<i>-ra-</i>] <i>ar-ťi</i> ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-</i> ¹ <i>ni</i> ¹ TA <i>e-ber-t</i> [<i>an</i> ^{id} <i>Za-</i> ¹ <i>ba</i> ¹] / [. . .]
S-17	8b-9a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at</i> / <i>a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
S-20	7b-8a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> ŠU- <i>s</i> [<i>u</i> K]UR- <i>ud</i> TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-a-ni</i> / TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
S-21	7b-8a	TA SAG <i>e-ni</i> / ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-a</i> [<i>r</i>]- <i>ťi</i> ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
S-22	7b-8a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> ŠU- <i>su</i> KUR- <i>ud</i> TA . . . / <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
S-a-1	7b-8a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> / ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.[T]A
S-a-2	8b-9a	TA SAG ¹ <i>e-ni</i> ^{id} <i>Su-ub-</i> ¹ <i>na</i> ¹ - <i>at a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI- ¹ RIB ¹ / <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-[b]a</i> KI.TA
S-b-1	7b-8a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-</i> ¹ <i>at</i> ¹ [. . .] / KUR- <i>ud</i> TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-</i> ¹ <i>za-ni</i> ¹ TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
S-b-2	7b-8a	TA SAG <i>e-ni</i> [^{id} <i>Su</i>]- ¹ <i>ub-na-at</i> ¹ <i>a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> ŠU- <i>su</i> KUR- <i>ud</i> / [. . . ^{kur} <i>Kì</i>] <i>r-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
S-c-4	8b-9a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-a-n</i> [<i>i</i> . . .] / ^{id} <i>Za-ba</i> KI.TA
S-d-1	7b-8a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at</i> / <i>a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
S-d-2	8a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
T-2	8b-9a	[. . .]SAG <i>e</i> ¹ - <i>ni</i> ^{id} <i>Su\ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> ŠU- <i>su</i> KUR- <i>ud</i> TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> / ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za[-ba</i> KI.T]A
T-5	10b-11a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> / ŠU- <i>su</i> KUR- <i>ud</i> TA

		KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan ^{íd} Za-ba KI.TA
T-6	8b-9a	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni / TA e-ber-tan ^{íd} Za-ba KI.TA
T-7	7b	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-[ni T]A e-ber-tan ^{íd} Za-ba KI.TA
T-8	8b	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-a-ni TA e-ber-tan ^{íd} Za- ba KI.TA
Y-10	11b-12a	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU ¹ -[su KUR]- ¹ ud ¹ TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri / a-di ^{kur} Gíl-za-a-ni TA e-ber-tan ^{íd} Za-ba KI.TA
Y-11	12b-13a	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru-ri a- ¹ di ¹ [^{kur}]Gíl ¹ -za-ni TA e-ber-tan ^{íd} Za-ba KI.TA
Y-39	13b-14a	TA re-eš e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA NI-RIB šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-a-ni / ¹ TA e ¹ -[ber]- ¹ tan ¹ ^{íd} Za- ba šu-pá-le-e
Y-45	13b-14a	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB šá ^{kur} Kìr-ru-[ri] / a-di ^{kur} Gíl-za-a-ni TA e-ber-tan ^{íd} Za-ba KI.TA
Y-46	13b-14a	[. . . ^{íd} Su-ub-n]a-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI- RIB / ¹ šá ^{kur} Kìr ¹ -[ru-ri . . . e-be]r-tan ^{íd} Za-ba KI.TA
Y-47	12b-14a	[. . . A.ENGUR]R. ¹ Su ¹ -[ub]-na-at / [. . . T]A e-ber-tan / [. . .]
Y-55	15b-16a	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB / šá ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan ^{íd} Za-ba KI.TA
Y-60	10b-11a	[. . . SA]G e-ni ¹ ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR- ¹ ud ¹ TA ¹ KUR.NI-RIB šá ¹ / [^{kur} K]ìr-ru-ri ¹ a-di ^{kur} Gíl-za-a-ni TA e ¹ - [ber-tan] ¹ A ¹ .ENGUR.Za- ¹ ba KI.TA ¹
Z-3	12b-13a	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí ŠU-su KUR-ud TA KUR.NI-RIB / ¹ šá ¹ ^{kur} Kìr-ru-ri a-di ^{kur} Gíl-za-ni TA e-ber-tan ^{íd} Za- ba KI.TA
Z-8	8b	TA SAG e-ni ^{íd} Su-ub-na-at a-di ^{kur} Ú-ra-ar-ťí [. . .]
Z-9	9b-10a	TA SAG e- ¹ ni ^{íd} Su-ub ¹ -na-at a-di ^{kur} Ú-ra-a[r-ťí . . .] / [. . . ^{kur}]Gíl-

		<i>za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> K ^r I.T ¹ A
Z-10	8b-9a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> ŠU-su KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> / TA <i>e-^rber-tan</i> A ¹ .ENGUR. <i>Za-ba</i> KI.TA « <i>e-ber-[tan A].^rENGUR¹.^r[Za-b]a</i> KI.TA»
Z-a-1	14b-16a	TA SAG <i>^re¹-ni</i> (A.)ENGUR. <i>Su-ub-na-at / a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> ŠU-su KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-^rri¹ a-di</i> ^{kur} <i>Gíl-za-ni</i> / TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
Z-b-2	9a	[. . . <i>a-d</i>]i ^{kur} <i>Ú-ra-ar-ťi</i> ŠU-su KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>^rZa-ba</i> KI ¹ .TA
WFL-1	9b-10a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> ŠU-su KUR-ud TA KUR.NI-RIB / [. . . ^{kur} <i>Gíl-</i>]za-ni TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
WFL-2	8a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> ŠU-su KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
WFL-3	12b-14a	TA SAG <i>^re¹-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> / ŠU-su KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri \ a-di</i> ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> ^{id} <i>Za-ba</i> / KI.TA
WFL-5	14b-15a	[T]A SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} <i>Ú-ra-a[r-ťi]</i> / [ŠU]-su KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-^rza¹-[ni T]</i> A <i>e-ber-tan</i> ^{id} <i>Za-ba</i> KI.TA
E-c-2	i 38-43	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at / a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> / ŠU-su KUR-ud TA KUR.NI-RIB / <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> / ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-tan</i> / ^{id} <i>Za-ba</i> KI.TA
B-b	24-26a	TA SAG <i>e-[ni]</i> A. ^r ENGUR ¹ . <i>Su-u[b-na-a]t a-di</i> ^{kur} <i>Ú-ra-ar-ťi</i> / ŠU-su KUR-ud T[A KUR.] ^r NI-RIB ¹ [. . . ^{kur}] ^r <i>Kìr¹-ru-ri a-di</i> / ^{kur} <i>Gíl-za-ni</i> TA <i>^re¹-ber-ta[n</i> ^{id}] <i>Za-ba</i> KI.TA
M-niche	12b-13a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at</i> EN KUR.NI-RIB <i>šá</i> <i>bi-ta-ni</i> ŠU-su KUR-ud / TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri</i> EN ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-ta-an</i> ^{id} <i>Za-ba</i> KI.TA
S-a	36-37	^r TA SAG <i>e-ni¹</i> [^{id} <i>Su-ub-</i>]na-at / ^r a ¹ -[di . . .]
2.A(a).SVII	1	[. . . E]N ^{kur} <i>né-r[eb . . .]</i>
1962.14	16-17a	TA SAG <i>e-^rni¹</i> ^{id} <i>Su-ub-na-at a-di</i> [. . .] / [<i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-^rni¹</i> TA <i>e-ber-tan</i> ^{id} <i>Z[a-ba . . .]</i>
Aleppo 1	9b-10	TA SAG <i>e-ni</i> [. . .] / [. . .] <i>šá</i> ^{kur} <i>Kìr-ru-ri</i> EN ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-ta-an</i> [. . .]
Aleppo 2	9b-10a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na[-at . . .]</i> / TA <i>e-ber-ta-an</i> ^d <i>Za-ba</i> KI.TA

AO 19856	9b-10a	TA SAG <i>e'-ni</i> / ^{rid1} <i>Su-ub-na-at</i> EN KUR.NI-RIB <i>šá bi-ta-ni ŠU-su</i> KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri</i> EN ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-</i> <i>ta-an</i> ^{id} <i>Za-ba</i> KI.TA
Ash L. 109.1	2b-3a	[. . . A.ENGU]R. <i>Su-ub-na-at</i> EN KUR.NI-RIB <i>šá bi-ta-ni ŠU-su</i> / [. . .]
Beirut	18b	[. . . ^{id} <i>Su</i>]- <i>ub-na-at a-di</i> [. . .]
BM 139999	13-14	TA SAG <i>e-ni</i> ^r A ¹ [.ENGUR. <i>Su-ub-na-at</i> . . .] / TA KUR. ^r NI ¹ -RIB <i>šá</i> ^k [^{ur} <i>Kìr-ru-ri</i> . . .]
Charité	11-12a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a</i> [- <i>di</i> . . .] / ^{id} <i>Za-ba</i> KI.TA
Detroit 50.32	14	[. . . ^{id} <i>Su-ub-na</i>]- <i>at</i> ^r a ¹ - <i>di</i> ^{kur} ^r Ú ¹ - <i>ra-^rar¹-tí</i> ŠU-su KUR-ud T[A . . .]
Emory	16-17a	[. . .] ^{kur} Ú ¹ - <i>ra-ar-tí</i> ŠU-su KUR-ud TA KUR.NI- ^r RIB ¹ / [. . . K]I.TA
HMA	10b-11a	[. . .] KUR-ud T[A] ^r kur ¹ NI-RIB <i>š[á]</i> ^{kur} <i>Kìr-ru-ri</i> EN ^{kur} <i>Gíl-za-ni</i> / [. . .]
LA 71.73.1b	9b-10a	TA [. . .] / TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri</i> EN ^{kur} <i>Gíl-za-ni</i> TA <i>e-</i> <i>ber-ta-an</i> ^{id} <i>Za-b</i> [<i>a</i> . . .]
LBAF	8b-9a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at</i> EN KUR.NI-RIB <i>šá bi-ta-ni ŠU-su</i> / KUR-ud TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-r</i> [<i>u-ri</i> . . . <i>e-ber-t</i>] <i>a-an</i> ^{id} <i>Za-ba</i> KI.TA
Lyon 531	8b-9a	[. . . S]AG <i>e-ni</i> ^{id} <i>Su-ub-na-at</i> EN KUR.NI-RIB <i>šá bi-ta-ni ŠU-su</i> KUR-ud / [. . .]KI.TA
O.274	11-12a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at</i> EN KUR.NI-RI-BE <i>šá bi-ta-ni ŠU-su</i> KUR-ud TA KUR.NI-RI-BE <i>šá</i> ^{kur} <i>Kìr-ru-ri</i> EN ^{kur} <i>Gíl-za-ni</i> TA <i>e-</i> <i>ber-ta-an</i> / ^{id} <i>Za-ba</i> KI.TA
O.277	12b-13a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at</i> EN KUR.NI-RIB <i>šá bi-ta-ni ŠU-su</i> KUR-ud TA KUR.NI-RIB / <i>šá</i> ^{kur} <i>Kìr-ru-«RU»-ri</i> EN ^{kur} <i>Gíl-za-ni</i> TA <i>e-ber-ta-an</i> ^{id} <i>Za-ba</i> KI.TA
SF 3972	2	[. . . KUR.NI-RI]B <i>šá bi-ta-a</i> [- <i>ni</i> . . .]
Vatican 15026	10b	[. . .]SAG <i>e-ni</i> ^{id} <i>Su-u</i> [<i>b-n</i>] <i>a-at</i>
Zurich 1913	8b-9a	TA SAG <i>e-ni</i> ^{id} <i>Su-ub-na-at a-di</i> ^{kur} Ú ¹ - <i>ra-ar-tí</i> / ŠU-su KUR-ud x TA KUR.NI-RIB <i>šá</i> ^{kur} <i>Kìr-ru-ri a-di</i> ^{kur} <i>Gíl-za-ni</i> TA { <i>e-</i> } <i>ber-tan</i> ^{id} <i>Za-ba</i> KI.TA

Line 10

B-1	10b-11	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-ri</i> / <i>šá el-la-an</i> [^{kur}] <i>Za-ban</i> TA ^{uru} DU ₆ - <i>šá-Ab-ta-a-ni</i> <i>a-di</i> ^{uru} DU ₆ - <i>šá-Za-ab-da-ni</i> ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{uru} bi-ra-te
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B-5	8b	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-a-ri</i> <i>šá el-la-an</i> ^{kur} Za- ^ʔ <i>ban</i> TA ^ʔ ^{uru} DU ₆ - <i>šá-Za-ab-da-ni</i> <i>u</i> ^{uru} DU ₆ - <i>šá-Ab-ta-ni</i> ^{uru} <i>Hi-ri-mu</i> ^{uru} <i>Ha-ru-tu</i> ^{kur} <i>bi-ra-te</i>
B-14	8c-10a	[. . .] / ^ʔ ^{uru} DU ₆ ^ʔ - <i>Ba-a-ri</i> <i>šá</i> ^ʔ <i>el</i> ^ʔ -[<i>la</i>]- ^ʔ <i>an</i> ^ʔ ^{kur} Za- <i>ban</i> TA ^ʔ [^ʔ ^{uru}] ^ʔ DU ₆ ^ʔ -[. . .] / [. . .]
B-15	9b	[. . . ^{uru} DU ₆ - <i>šá-Za-ab-da</i>]- <i>ni</i> ^{uru} <i>Hi-ri-mu</i> ^{uru} <i>Ha-ru-tu</i> ^{kur} <i>bi-ra-a-te</i>
B-16	11b-13a	[. . .] / [. . . ^{uru} DU ₆ - <i>Ba-a-r</i>] <i>i</i> <i>šá el-la-an</i> ^{kur} Za- <i>ban</i> TA ^{uru} DU ₆ - <i>šá-Ab</i> [- <i>t</i>] <i>a</i> - ^ʔ <i>a</i> ^ʔ - <i>ni</i> <i>a-di</i> ^{uru} DU ₆ - <i>šá</i> ^ʔ - <i>Za-ab-d</i> [<i>a-ni</i> . . .] / [. . .] ^{kur} <i>bi-ra-te</i>
B-23	8b	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-a-ri</i> <i>šá el-la-an</i> \ ^{kur} Za- <i>ban</i> \ TA ^{uru} DU ₆ - <i>šá</i> ^ʔ - <i>Ab-ta-a-ni</i> <i>a-di</i> ^{uru} DU ₆ - <i>šá-Za</i> ^ʔ - <i>ab-da-a-ni</i> ^{uru} <i>Hi-ri-mu</i> \ ^{uru} <i>Ha-ru-tu</i> ^{kur} <i>bi-ra-a-te</i>
B-24	10b-11a	<i>a-di</i> [. . . ^{uru} DU ₆ -] / <i>šá-Ab-ta-a-ni</i> <i>a-di</i> ^{uru} DU ₆ - <i>šá-Za</i> -{ <i>ab</i> }- <i>da-a-ni</i> ^{uru} <i>Hi-ri-mu</i> ^{uru} <i>Ha-ru-tu</i> ^{kur} <i>bi-ra-a-te</i>
B-26	14b-15a	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-a-ri</i> <i>šá el-la-an</i> ^{kur} Za- <i>ban</i> TA ^{uru} DU ₆ - <i>šá-Ab-ta</i> ^ʔ - <i>a-ni</i> <i>a-di</i> ^{uru} DU ₆ - <i>šá-Za-ab-da-a-ni</i> / ^{uru} <i>Hi-ri-mu</i> ^{uru} <i>Ha-ru-tu</i> ^{kur} <i>bi-ra-a-te</i>
B-28	9	[. . .] ^ʔ TA ^ʔ ^{uru} DU ₆ - <i>šá</i> ^P - <i>Za-ab-da-n</i> [<i>i</i> . . .]
B-30	8b-9a	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-ri</i> <i>šá el-la-an</i> ^{kur} Za- <i>ban</i> TA ^{uru} DU ₆ - <i>šá-Ab-ta-a-ni</i> <i>a-di</i> / ^{uru} DU ₆ - <i>šá-Za-ab-da-ni</i> ^{uru} <i>Hi-ri-mu</i> ^{uru} <i>Ha-ru-tu</i> ^{uru} <i>bi-ra-te</i>
B-32	14b-15a	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-a-ri</i> <i>šá el-la-an</i> ^{kur} Za- <i>ban</i> TA ^ʔ ^{uru} DU ₆ /- <i>šá-Ab-ta-a-ni</i> <i>a-di</i> ^{uru} DU ₆ - <i>šá-Za-ab-da-a-ni</i> ^{uru} <i>Hi-ri-mu</i> ^{uru} <i>Ha-ru-tu</i> ^{kur} <i>bi-ra-a-te</i>
C-3	13-14a	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-ri</i> <i>šá el-la-an</i> ^{kur} Za- <i>ban</i> TA ^{uru} DU ₆ - <i>šá-Ab-ta-a-ni</i> <i>a-di</i> ^{uru} DU ₆ - <i>šá-Za-ab-da-ni</i> ^{uru} <i>Hi-ri-mu</i> ^{uru} <i>Ha-ru-tu</i> / ^{uru} <i>bi-ra-te</i>
C-4	12b-13a	[. . . ^u] ^{ru} DU ₆ - <i>Ba-ri</i> <i>šá el-la-an</i> ^{kur} Za- <i>ban</i> TA ^{uru} DU ₆ - <i>šá-Ab-ta-a-ni</i> <i>a-di</i> ^{uru} DU ₆ - <i>šá-Za-ab-da-ni</i> ^{uru} <i>Hi-ri-mu</i> / [. . . <i>bi-ra-a</i>]- <i>te</i>
C-11	13b-14a	[. . . ^{uru} DU ₆ - <i>Ba-a</i>]\- <i>ri</i> <i>šá el-la-an</i> ^{kur} Za- <i>ban</i> TA ^{uru} DU ₆ - <i>šá-Ab-ta</i> ^ʔ - <i>a-ni</i> <i>a-di</i> ^{uru} DU ₆ - <i>šá-Za-ab-da-a-ni</i> / [. . . <i>bi</i>]\- <i>ra-a-te</i>
C-13	12b-13a	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-a-ri</i> <i>šá</i> [<i>e</i>] <i>l-la-an</i> ^{kur} Za- <i>ban</i> TA ^{uru} DU ₆ - <i>šá-Ab-ta-a-ni</i> <i>a-di</i> ^{uru} DU ₆ - <i>šá-Za-ab-da-a-ni</i> / ^{uru} ^ʔ <i>Hi</i> ^ʔ - <i>ri-mu</i> ^{uru} <i>Ha</i> ^ʔ - <i>ru</i> ^ʔ - <i>tu</i> ^{kur} <i>bi-ra-a-te</i> ^ʔ
C-b-2	9b-10a	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-a-ri</i> <i>šá e</i> ^ʔ <i>l-la-an</i> ^{kur} Za- <i>ban</i> TA ^{uru} DU ₆ - <i>šá-Ab-ta-a-ni</i> / ^ʔ <i>a</i> ^ʔ - <i>di</i> ^{uru} DU ₆ - <i>šá-Za-ab-da-a-ni</i> ^{uru} <i>Hi</i> ^ʔ - <i>ri-mu</i> ^{uru} <i>Ha</i> ^ʔ - <i>ru-tu</i> ^{kur} <i>bi-ra-a-te</i>
D-2	8b-9a	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-a-ri</i> <i>šá el</i> ^ʔ - <i>la-an</i> ^ʔ / ^ʔ ^{kur} Za- <i>ban</i> TA ^{uru} DU ₆ - <i>šá-Ab-ta-a-ni</i> <i>a-di</i> ^{uru} DU ₆ - <i>šá-Za-ab-da-a-ni</i> \ ^{uru} <i>Hi</i> ^ʔ -[<i>ri-mu</i>] ^ʔ ^{uru} <i>Ha-ru-tu</i> ^{kur} <i>bi-ra-te</i> ^ʔ
D-5	10b-11a	[. . . ^{uru} DU ₆]- <i>Ba-a-r</i> [<i>i</i>] <i>šá el</i> ^ʔ - <i>la-an</i> ^{kur} Za- <i>ban</i> ^ʔ / [. . .]
D-6	8c-9a	[. . .] / [^ʔ ^{uru}] ^ʔ DU ₆ ^ʔ - <i>Ba-a</i> -[<i>ri</i> . . .]
D-7	10b	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-a-ri</i> <i>šá el-la-an</i> ^{kur} Za- <i>ban</i> TA ^{uru} DU ₆ - <i>šá-Ab-ta-a-ni</i>

D-8	8b-9a	<p><i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-a-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</p> <p><i>a-di</i> ^{uru}DU₆¹-Ba-a-^rri šá el¹-la-an ^rkurZ¹[a-b]an [. . . ^{uru}]^rDU₆¹-šá-Ab-ta-ni <i>a-di</i> ^{uru}DU₆/-šá-Za-ab-da-a-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-^rra-a-te¹</p>
E-5	12b-13a	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri [. . .] ^rel¹-la-an ^rkurZa-ban¹ TA ^ruruDU₆-šá-Ab-ta-a-ni <i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-a-ni¹ [^{uru}Hi]-^rri-mu ^{uru}Ha-ru-tu¹ / ^{kur}bi-ra-a-te</p>
F-1	10b	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆[š]á-Ab-ta-ni</p> <p><i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi[-ra-a-te]</p>
F-2	8b-9a	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA [!] ^{uru}DU₆/-[šá-Ab-ta-(a-)ni . . .] ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</p>
F-3	9b-10a	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-an / ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-ni <i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</p>
F-4	9c-10a	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban / TA ^{uru}DU₆-šá-Ab-ta-ni <i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-a-ni ^{uru}Hi-^rri¹-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</p>
F-6	9b	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta[-a-n]i</p> <p><i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-a-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a[-te]</p>
F-8	8c-9a	<p><i>a-di</i> / ^{uru}DU₆-Ba-a-ri šá ^rel¹-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-a-ni <i>a-di</i>[!] ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</p>
F-9	9b-10a	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-a[!]-ni</p> <p><i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-a-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru[-tu] / [. . . b]i-ra-te</p>
F-14c	8b-9a	<p><i>a-di</i> ^{uru}DU₆-Ba-ri šá el-la-an ^{kur}Za-^rban¹ / [. . . ^{uru}DU₆]-šá-Za-ab-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</p>
F-16	8b-9a	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-[šá-A]b-ta-a-ni</p> <p><i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-[ni . . .] / ^{kur}bi-ra-te</p>
F-17	8c-9a	<p><i>a-di</i> ^{uru}DU₆-[Ba-a-ri] / šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-t[a-(a-)ni] <i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri[-m]u ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</p>
G-2	10b-11a	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-an / ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-a-ni \ ^ra¹-di ^{uru}DU₆-šá-Za-ab-da-^ra¹-ni \ ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</p>
G-3	11b-12a	<p>^ra-di¹ \ ^{uru}DU₆-Ba-a\ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-ni</p> <p><i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu / [^u]ruHa-ru-tu ^{kur}bi-ra-a-te \</p>
G-4	9b-10a	<p><i>a-di</i> \ / ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-ni</p> <p><i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-te[!]</p>
G-6	10b-11a	<p><i>a-di</i> / \ ^{uru}DU₆-Ba-a-ri šá el-la-an \ ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-ni</p>

G-7	10b-11a	<p><i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</p> <p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-b[an] / TA ^{uru}DU₆-šá-Ab-ta-a-ni \ <i>a-di</i> ^{uru}DU₆-[šá]-Za-ab-da-ni ^{uru}Hi-ri-mu ^[r]Ha-[r]u-tu ^{kur}bi-ra-a-te</p>
G-8	9b-10a	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-an / ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-a-ni</p> <p><i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-a-ni ^[u]Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</p>
G-9	11b-12a	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban / TA¹ ^{uru}DU₆-šá-Ab-ta-a-ni <i>a-di</i> ^{uru}DU₆-šá¹-Za-ab-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-r[a]-¹a¹-te</p>
G-10	9b-10a	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-a-ni</p> <p><i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-¹mu¹ / ^{uru}Ha-ru-tu ^{kur}bi-¹ra-a-te¹</p>
G-11	10a	<p>\ ¹a¹-[di ^{uru}DU₆-Ba-a]-¹ri¹ \ [. . . ^{uru}DU₆-š]á-Ab-ta-a-ni <i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-ni \ ^{uru}Hi-ri-mu ^[u]Ha-ru-tu ^{kur}bi-ra-a-te</p>
G-12	9b-10a	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-b[an] / TA ^{uru}DU₆-šá¹-Ab-ta-a-ni <i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu \ ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</p>
G-13	9b	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá \ el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-¹a-ni¹ <i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</p>
G-14	8b-9a	<p>¹a-di¹ ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-ni</p> <p><i>a-di</i> / \ ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu \ ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te \</p>
G-15	8b-9a	<p><i>a-di</i> \ ^{uru}DU₆-Ba-a-ri šá el-la-an \ ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-ni</p> <p><i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu / ^{kur}bi-ra-a-te</p>
G-16	8b-9a	<p><i>a-di</i> [^{uru}DU₆-B]a-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-a-ni</p> <p><i>a-di</i> ^[ru]DU₆-šá-Za-a]b-da-ni / ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</p>
G-18	12b-13a	<p><i>a-di</i> ^{uru}DU₆-Ba-a-¹ri¹ šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-a-ni / <i>a-di</i> ^{uru}DU₆-šá-Za[-a]b-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-te \</p>
G-20	9b-10a	<p><i>a-di</i> \ ^{uru}DU₆-Ba-[a]-¹ri¹ šá ¹el¹-la-an \ ^{kur}Za-ban TA ^{uru}DU₆-[. .] / ^{uru}Ha¹-ru-tu ^{kur}bi-r[a]-a-te \</p>
G-29	10b-11a	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban / TA ^{uru}DU₆-šá-Ab-ta-ni</p> <p><i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</p>
G-30	8b-9a	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-a[n . . .] / TA ^{uru}DU₆-šá-Ab-ta-ni <i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te \</p>
G-31	10b	<p><i>a-di</i> ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-a-ni</p> <p><i>a-di</i> ^{uru}DU₆-Za-ab]-¹da-ni¹ ^{uru}[Hi]-ri-mu \ ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</p>
G-c-2	13b-15a	<p><i>a-di</i> ^{uru}DU₆-Ba-a-¹ri¹ šá ¹el¹-la-an \ ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-ni <i>a-di</i> ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu \ ^[uru]Ha-ru-tu / ^{kur}bi-ra-a-te</p>
G-c-4	19b-20	<p><i>a-di</i> ^{uru}DU₆-Ba-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-ni <i>a-di</i></p>

		^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu
G-d-1	9b-10a	a-di ^{uru} DU ₆ -Ba'-a-ri šá el-la-an ^{kur} Za- ^r ban ¹ TA ^{uru} DU ₆ -šá-Ab-ta-a-ni a-di ^{uru} DU ₆ [-. . .] ^u Hi-ri-mu ^{uru} ^r Ha ¹ -ru-tu ^{kur} bi-ra-te \
G-d-2	8b-9a	a-di ^{uru} DU ₆ -Ba-a-ri šá \ el-la-an ^{kur} Za-ban [. . .] / a-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ru-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
G-e-1	9b-10a	a-di ^{uru} DU ₆ -Ba-a-ri šá el-la-an \ ^{kur} Za-ban[TA] ^{ruru} DU ¹ ₆ -šá-Ab-ta-a-ni a-di ^{uru} ^r DU ₆ ¹ -šá-Za-ab-da-a-ni / ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-te
G-e-2	8b-9a	a-di ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban / TA ^{uru} DU ₆ -šá-Ab-ta-a-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-a-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-te
H-1	11b-12a	a-di ^{uru} DU ₆ -Ba-a-ri šá el-la-a[n] / [^k] ^{ur} Za-ban \ TA ^{uru} DU ₆ -šá-Ab-ta-a-ni \ a-di ^{uru} DU ₆ \-šá-Za-ab-da-a-ni \ ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu \ ^{kur} bi-ra-a-te
H-2	12b-13	[a-d]i ^{uru} \DU ₆ -Ba-a-ri \ šá el-la\an \ / ^{kur} Za-ban TA ^{uru} \DU ₆ -šá-Ab-ta-a-ni a-di ^{uru} \DU ₆ -šá-Za\ab-da-ni [^{uru}] ^{uru} Hi-ri-mu ^{uru} Ha-ru\tu ^{kur} bi-ra\te \
H-3	12b-14a	a\di ^{uru} DU ₆ -Ba-a-ri šá \ e\la-an ^{kur} Za-ban TA \ ^{uru} \DU ₆ \ / \šá\Ab-ta-a- ^r ni ¹ a-di ^{uru} DU ₆ -šá\Za-ab\da\-(a)-ni \ ^{uru} Hi-ri-mu ^{uru} Ha\ru-tu 《KUR》 \ / \ ^{kur} bi-ra-a-te
H-4	11b-12a	a-di / ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} \DU ₆ -šá-Ab\ta-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha\ru-tu ^{kur} bi\ra[-te] \
H-5	12b-14a	a-di ^{uru} DU ₆ -B[a-a-ri] / šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ \-šá-Ab-ta-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-r[u-tu] / ^{kur} bi-ra- ^r te ¹
H-9	9b-10a	a-di ^{uru} DU ₆ -Ba-a-ri šá el-la-an / ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi\ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
H-10	12b-13	a-di \ [. . .] / šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu \ ^{uru} Ha-ru-tu \ [. . .]
H-12	13b-15a	a-di \ ^{uru} DU ₆ -Ba-a\ri šá e[l-la-an] \ ^{kur} Za-ban . . . / [. . . ^{uru} DU ₆ -šá-Za-ab-]da-a\ni ^{uru} \ ^r Hi-ri-mu ¹ ^{uru} Ha\ru-tu . . . / [. . .]
H-14	12b-13a	a-di ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} \DU ₆ -šá-Ab-ta\ta-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-a-ni / [^u] ^{ru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
H-23	17b-18a	a-di ^{uru} DU ₆ -Ba[-a-r]i šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ [-šá-]Ab-ta-a-ni \ ^r a-di ^u ¹ [^{ru} DU ₆ -]šá-Za-ab-da-a-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru [?] -tu ^{kur} ^r bi-ra-te ¹
H-27	13b-14a	[a-d]i ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban \ TA ^{uru} DU ₆ \-šá-Ab-ta-ni \ a-di ^{uru} D[U ₆ -] / [. . . ^{uru} Hi-r]i-mu ^{ruru} ¹ Ha-ru-tu ^{kur} bi-ra-te

H-29	12b-13a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri ¹ \ šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni <i>a-di</i> ^{uru} DU ₆ /-šá-Za-ab-da-ni ^{uru} Hi-ri-mu \ ^{uru} Ha-ru-tu ^{kur} bi ¹ -ra-te \
H-30	10b-12a	<i>a-di</i> / ^{uru} DU ₆ -Ba\ a-ri \ šá el-la-an ^{kur} Za-ban \ TA ^{uru} DU ₆ \-šá\ Ab- ta-a-ni <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab\ da-ni \ ^{uru} Hi-ri-mu / ^{uru} Ha-ru\ tu ^{kur} bi\ ra- a-te
H-31	14b-15a	<i>a-d^fi</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban / TA ^{uru} DU ₆ -šá-Ab-ta-ni a\ di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te \
H-32	13b-15a	<i>a-di</i> \ ^{uru} DU ₆ -Ba-a-ri \ / [š]á el-la\ an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab- ta\ ni \ a\ d[i] ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu \ ^{uru} Ha-ru-tu / ^{kur} bi- ra-a-te \
H-33	13b	[a-d]i ^{uru} DU ₆ -Ba-a-ri \ šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta[- (a-)ni] <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-[ri-mu] ^{uru} Ha-ru-tu ^{kur} bi-ra- a-te
H-34	13b-15a	<i>a-di</i> / ^{uru} DU ₆ -Ba-a-ri šá el-la\ an ^{kur} Za-ban TA ^{uru} DU ₆ -šá\ Ab-ta-a- ni <i>a-di</i> ^{uru} DU ₆ \-šá-Za-ab-da-ni / ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-te
H-35	15b-16a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ /-šá-Ab-ta-a-ni <i>a-di</i> ^u [r] ^u DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-te
H-b-1	13b-14a	<i>a-di</i> \ ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban \ TA ^{uru} DU ₆ \-šá-Ab-ta- a-ni <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu / ^{kur} bi-ra-te \
H-b-2	12b-13a	[. . . el-l]a-an ^{kur} Za\ ban TA ^{uru} DU ₆ -šá-Ab- ^f ta ¹ -a-ni \ <i>a-di</i> ^{uru} ^f DU ₆ ¹ - \ šá-Za-ab-da ¹ -ni \ ^{uru} Hi-ri-mu / [. . .]
H-d-2	12b-13	[. . .] / ^f šá el-la-an ^{kur} Za-ban ¹ [. . . ^{uru} DU ₆]N- ^f šá-Ab-ta-ni <i>a-di</i> ^{uru} DU ₆ N\šá-Za-ab- ^f da-ni ^{uru} Hi-ri-mu ¹ [. . .]
I-1	10	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban ¹ TA ^{uru} DU ₆ -šá-Ab-ta-a-ni <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da-a-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
I-7	9b-10a	EN ^{uru} DU ₆ -Ba-a-r[i . . .] / TA ^{uru} DU ₆ -šá-Za-ab-da-ni u ^{uru} DU ₆ -šá- Ab-ta-ni ^{uru} Hi-ri-mu ^{uru} Ha-r[u]tu ^{kur} bi-ra-a-te
I-12	9b-10a	<i>a-di</i> ^{uru} DU ₆ -B[a]- ^f a ¹ -ri šá el-la-an ^{kur} Za-ban / TA ^{uru} DU ₆ -šá-Za-ab- da-ni ù ^{uru} DU ₆ -šá-Ab-ta-ni ^{uru} Hi-ri-mu ^{uru} Ha- ^f ru ¹ -tu ^{kur} bi-ra-a-te
I-13	9b-10a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Za-ab-x-da- ni / ^f ù ¹ ^{uru} DU ₆ -šá-Ab-ta-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
I-17	2b-3a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^u [r] ^u DU ₆ -šá-Ab-ta-a-ni <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu / ^{kur} bi-ra-te
I-18	3b-4a	<i>a-di</i> [. . .] / ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
I-25	9b	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Za-ab-da-ni ù ^{uru} DU ₆ -šá-Ab-ta-ni ^{uru} Hi-ri-mu[^u] ^{ru} Ha ¹ -ru-tu ^{kur} bi-ra-a-te
I-30	9b-10a	EN ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Za-ab-da-ni

		<i>u</i> ^{uru} DU ₆ -šá-Ab-ta-ni ^{uru} Hi-ri-mu / ^{uru} Ha-ru-tu ¹ ^{kur} bi-ra-a-te
L-1-2	11b-12a	<i>a-di</i> ^{uru} DU ₆ !-Ba!-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-ni <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da-ni / ^{uru} Hi ¹ -ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
L-5	9b-10a	[. . .] / [^{kur}]Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni <i>a</i> !-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu \ ^{uru} Ha-ru\ tu ^{kur} bi\-[ra-te]
L-6	11b-12a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an [. . .] / [. . .] ^{ur} bi\ ra-te
L-7	11b-12a	<i>a-d</i> [i] ^{uru} DU[₆]-Ba-a-ri šá el-la-an \ ^{kur} Za-ban TA \ ^{uru} DU ₆ -šá- ^{ur} Ab ¹ -ta-a\ ni \ / ^{ur} a-di ^{uru} [DU ₆]- ^{ur} šá ¹ -Za-ab-da-ni ^{uru} Hi-ri-mu [^{ur}] ^{ur} Ha ¹ -ru-t ^{ur} ^{kur} bi-ra-te
L-8	11b-12b	<i>a\ di</i> \ ^{uru} DU ₆ -Ba-a-[ri] \ šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-ni / <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da[-]ni \ ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-te
L-10	13-14a	\ <i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la- ^{ur} an ¹ ^{kur} Za-ban TA ^{uru} DU ₆ -šá\ Ab-ta-a-ni <i>a</i> ?-di? ^{uru} DU ₆ -šá-Za-ab\ da-a-ni / \ ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra\ a-te
L-11	10b-11a	[. . . ^{uru} DU] ₆ - ^{ur} Ba-a-ri šá el ¹ -la-an ^{ur} ^{kur} Za-ban / TA ^{uru} DU ₆ -šá-Ab-ta-ni <i>a-di</i> ^{uru} DU ₆ -[š]á-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-te \
L-17	11b-12a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an / ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni <i>a-di</i> ^{uru} DU ₆ -šá- ^{ur} Za ¹ -ab-da-ni ^{uru} Hi\ ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-te
L-18	13a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri \ šá el-la-an ^{kur} Za- ^{ur} ban ¹ \ TA ^{uru} DU ₆ -šá-Ab-ta-ni <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da[-]ni ^{uru} Hi\ ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a\ te
L-20	13b-14a	<i>a-di</i> \ ^{uru} DU ₆ - ^{ur} Ba-a ¹ -ri šá \ el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni <i>a</i> [-di . . .] / [. . . ^{ur}] ^{ur} Ha-ru-tu \ ^{kur} bi- ^{ur} r ¹ a-a-te
L-33	12	[. . . š]á el-la-an \ ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-ni \ <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi[-ra(-a)-te . . .]
L-34	11b-12a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban \ TA ^{uru} DU ₆ -šá-Ab\ ta-(a-)ni . . .] / ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi\ ra-a-[t]e
L-35	13b-14a	<i>a-di</i> \ ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ \-šá-Ab-ta-a-ni <i>a-di</i> ^{uru} \ DU ₆ -šá-Za-ab-da-ni \ ^{uru} Hi-ri-mu ^{uru} Ha\ ru-tu ^{kur} bi-ra-a-te
L-36	14-15a	\ <i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni <i>a-di</i> ^{uru} DU ₆ \-[šá-Za-ab]- ^{ur} da ¹ -ni \ ^{uru} Hi-ri-mu ^{uru} Ha ¹ -r[u-tu] / ^{kur} bi-ra-a-te
N-6	8b-9a	[. . . ^{ur}] ^{ur} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ \- ^{ur} šá Ab ¹ -ta-a-ni <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da-ni / [. . .]
N-8	9b-10	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban [. . . ^{uru} DU ₆ -]/šá-Ab-ta-a- ^{ur} ni ¹ <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da-a-ni \ ^{uru} Hi- ^{ur} ri ¹ -mu ^{uru} Ha-ru-tu ^{kur} bi-

		<i>ra-a-te[. . .]</i>
N-12	9b-10	<i>a-di / ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban ^{TA} ^{uru}DU₆¹-šá-Ab-ta-a-ni a-di ^{uru}D¹[U₆]-šá-Za-ab-da-a-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-t[e]</i>
N-13	8b-9a	<i>a-di ^{uru}DU₆-Ba-a-ri šá el-la{-an} ^{kur}Za-ban TA ^{uru}DU₆/{-šá-Ab-ta-a-ni a-di ^{uru}DU₆}-¹šá¹-Za-ab-da\-a-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-te</i>
N-16	8b-9a	<i>a-di ^{uru}DU₆-Ba-a\-ri šá ¹el¹-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-a-ni a\-di ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu / ^{uru}Ha-ru\-tu ^{kur}bi-ra-a-te</i>
N-17	8b-9a	<i>a-di ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-a-ni a-di ^{uru}DU₆\-šá-Za-ab\-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu \ / ^{kur}bi-ra-a-te</i>
N-19	9b-10a	<i>a-di ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-ni / a-di ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-¹a¹-te</i>
P-2	12b-13	<i>a-di ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆/-šá-Ab-ta-a-ni a-di ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-te \</i>
P-3	9b-10a	<i>a-di ^{uru}DU₆[-B]a-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-a-ni a-di ^{uru}DU₆-šá-Za-ab-da-[ni] / ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</i>
P-4	9b-10a	<i>a-di ^{uru}DU₆-Ba-a-ri šá e\-l[a-a]n ^{kur}Za-ban¹ TA ^{uru}DU₆¹-šá-Ab-ta-a-ni a-di ^{uru}DU₆-šá-Za-ab-da-a-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu / ^{kur}bi-ra-te</i>
S-1	9b-10a	<i>a-di ^{uru}DU₆-Ba-a-ri / [. . . ^{uru}]DU₆-šá-Za-[ab-d]a-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</i>
S-2	9a	<i>a-di ^{uru}DU₆-Ba-a-ri šá el¹-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-a-ni a-di ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</i>
S-3	9b	<i>a-di ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA A ^{uru}DU₆-šá-Ab-ta-a-ni a-di ^{uru}DU₆-šá-Za-ab-da-a-ni ^{uru}H¹i-ri-[mu . . .]</i>
S-4	10b-11a	<i>a-di ^{uru}DU₆-Ba-a-ri šá el-la-an[. . . ^{uru}]DU₆-šá-Ab-ta-a-ni a-di ^{uru}DU₆-sa-Za-ab-da-a-ni / ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</i>
S-6	8c-9a	<i>[. . .] / ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-a-ni a-di ^{uru}DU₆-šá-Za-ab-da-¹ni¹ ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-[te]</i>
S-7	8b	<i>a-di ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-a-ni a-di ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</i>
S-8	9b	<i>a-di ^{uru}DU₆-B[a]-a[-r]i šá el-la-a[n]^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-a-ni a-di ^{uru}DU₆-šá-Za-ab-da-a-ni ^{uru}Hi-ri-mu ^{uru}Ha-[ru-tu . . .]</i>
S-11	8b-9a	<i>a-di ^{uru}DU₆-Ba-a-ri šá el-la-an ^{kur}Za-ban TA ^{uru}DU₆-šá-Ab-ta-ni a-di ^{uru}DU₆-šá-Za-ab-da-ni ^{uru}Hi-ri-mu / ^{uru}Ha-ru-tu ^{kur}bi-ra-a-te</i>

S-12	12b-13a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban / TA ^{uru} DU ₆ -šá-Ab-ta-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
S-13	10b-11a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu / ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
S-15	9b	[. . .] el-la-an [. . . ^{uru} DU ₆ -šá-A]b-ta-a-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra ¹ -a-te
S-17	9b-10a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ /-šá-Ab-ta-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
S-20	8b	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá ¹ -Ab-ta-a-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri- ^r mu ¹ ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
S-21	8b-9a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban / TA ^{uru} DU ₆ -šá-Ab-ta-a-ni a-di ^{uru} DU ₆ - ^r šá ¹ -[Za]- ^r ab-da ¹ -ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-t[e]
S-22	8b-9a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni a-di . . . / ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-te
S-a-1	8b-9a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni a-di ^{uru} DU ₆ /-šá-Za-ab-da-a-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-te
S-a-2	9b-10a	{a}-di ^{uru} DU ₆ -Ba-a-ri [š]á el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni a-di ^{uru} [DU ₆]/-šá-Za-ab-da-a-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-te
S-b-1	8b-9a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta- ^r a-ni ¹ [. . .] / [^u] ^{uru} Hi-ri-mu ^{uru} Ha-ru- ^r tu ¹ ^{kur} bi ¹ -ra-te
S-b-2	8b-9a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{ur} [^u DU ₆ -šá-A]b-ta-a-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-a-ni / [. . . ^{uru} Ha]-ru-tu ^{kur} bi-ra-te
S-c-4	9b	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni a-di ^{uru} DU ₆ -šá-Za-ab- ^r da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra[-te]
S-d-1	8b-9a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ /-šá-Ab-ta-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
S-d-2	8b-9a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri / šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
T-2	9b-10a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu / ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
T-5	11b-12a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an / ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
T-6	9b	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá[e]l-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
T-7	7c-8a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an / ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni a-di ^{uru} DU ₆ -šá-Za-ab-da-a-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-te

T-8	8c-9a	<i>a-di</i> [?] / ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
Y-10	12b-13a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá e[l]- ^r la-an ¹ ^{kur} Za-ban TA ^{uru} DU ₆ -šá- ^P Za-ab- da-a-ni / u ^{uru} DU ₆ -šá-Ab-ta-a-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
Y-11	13b-15a	^r a ¹ -di / ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban <i>a-di</i> ^{uru} DU ₆ -šá- ^P Za-ab- d[a-ni . . .] ^{uru} DU ₆ -šá-Ab-ta-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu / ^{kur} bi-ra-a-te
Y-39	14b-15a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá ele-nu ^{kur} Za-ban TA ^{uru} DU ₆ -šá- ^P Za-ab-da-a- ni u ^{uru} DU ₆ -šá- ^P Ab-ta-a-ni / [^{uru} Hi-ri-m]u ^{uru} Ha-ru-tu ^{uru} bi-ra-a-te
Y-45	14b-15a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni / <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da-a-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
Y-46	14b-15	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-a[n] / ^r ^{kur} Za ¹ -[ban . . . ^{uru} DU ₆ -šá-Ab- ta-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tú ^{kur} bi- ^r ra-a ¹ -te
Y-47	14b-15a	[. . . ^{uru} DU ₆]-šá-Ab-t[a-a-ni . . .] / ^r x ¹ [. . .]
Y-55	16b-17	<i>a-di</i> ^{uru} DU ₆ -Ba-a- ^r ri ¹ šá el-la-an ^{kur} Za-ban / TA ^{uru} DU ₆ -šá- ^P Za-ab- da-ni u ^{uru} DU ₆ -šá-Ab-ta-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
Y-60	11b-12a	<i>a-^rdi</i> ¹ ^{uru} ^r DU ₆ -Ba ¹ -a-ri šá ^r el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá ¹ /. . . ^r ^{uru} Hi-ri ¹ -mu [^{uru} Ha]- ^r ru-tu ^{kur} bi ¹ -ra-a-te
Z-3	13b-14a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban / ^r TA ¹ ^{uru} DU ₆ -šá-Ab-ta-ni <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra\te
Z-8	8c-9a	[. . .] / ^{uru} DU ₆ -šá-Ab-ta-a-ni <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da-a-ni ^{uru} Hi-r[i- mu . . .]
Z-9	10b-11a	<i>a-di</i> ^{uru} ^r DU ₆ -Ba-ri ¹ šá el-la-an ^{kur} Za-ban ¹ TA [^{uru} DU ₆ -šá-. . .] / [. . . ^{uru} Hi-ri]-mu ^{uru} Ha ¹ -ru ¹ -tu ^{kur} bi ¹ -ra-te
Z-10	9b	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} ¹ Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da-a-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
Z-a-1	16b-17a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ /-šá-Ab-ta-ni <i>a- di</i> ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-te
Z-b-2	9b-10a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri / [. . . ^{uru} DU ₆ -šá-Ab-t]a-a-ni <i>a-di</i> ^{uru} DU ₆ -šá-Za- ab-da-a-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
WFL-1	10b-11a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA (^{uru})DU ₆ -šá-Ab-ta-a-ni / [. . . ^{uru} DU ₆ -šá-Za-ab-d]a-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-te
WFL-2	8b-9a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri / šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta-a-ni <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-a-te
WFL-3	14b-15a	<i>a-di</i> ^{uru} DU ₆ -Ba-a-ri šá el-la-an \ ^r ^{kur} ¹ Za-ban TA ^{uru} \DU ₆ -šá-Ab-ta-a- ni <i>a-di</i> ^{uru} DU ₆ /-šá-Za-ab-da-a-ni ^{uru} Hi-ri-mu ^{uru} Ha-ru-tu ^{kur} bi-ra-te
WFL-5	15b-17a	<i>a-d[i]</i> / ^r ^{uru} DU ₆ ¹ -Ba-a-ri šá el-la-an ^{kur} Za-ban TA ^{uru} DU ₆ -šá-Ab-ta- ni <i>a-di</i> ^{uru} DU ₆ -šá-Za-ab-da-a-ni / [^{uru} Hi]- ^r ri ¹ -mu ^{uru} Ha-ru-tu ^{kur} bi-

		<i>ra-a-te</i>
E-c-2	i 44-ii 3	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-a-ri</i> / <i>šá el-la-an</i> / ^{kur} <i>Za-ban</i> TA ^{uru} DU ₆ - <i>šá-Ab-ta-ni</i> / <i>a-di</i> ^{uru} DU ₆ - <i>šá-Za-ab-da-a-ni</i> // ^{uru} <i>Hi-ri-mu</i> / ^{uru} <i>Ha-ru-tu</i> / ^{kur} <i>bi-ra-</i> <i>a-te</i>
B-b	26b-29a	<i>a-di</i> / ^{uru} DU ₆ - <i>Ba-a-ri</i> ^ʔ <i>šá el</i> ^ʔ - <i>l[a]-an</i> ^{kur} <i>Za-ban</i> TA ^{uru} DU ₆ - <i>šá-Ab-ta-</i> <i>a-ni a-di</i> ^{uru} DU ₆ - <i>[šá]-Za-ab-da-ni</i> ^{uru} <i>Hi-ri-mu</i> / ^{uru} <i>Ha-ru-tu</i> ^{kur} <i>bi-[r]a-</i> <i>a-ʔte</i> ^ʔ
M-niche	13b-14	EN ^{uru} DU ₆ - <i>Ba-a-ri</i> / <i>šá el-la-an</i> ^{kur} <i>Za-ban</i> TA ^{uru} DU ₆ - <i>šá-Za-ab-da-</i> <i>ni u</i> ^{uru} DU ₆ - <i>šá-Ab-ta-a-ni</i> ^{uru} <i>Hi-ri-mu</i> ^{uru} <i>Ha-ru-tu</i> ^{kur} <i>bi-ra-a-te</i>
2.A(a).SVII	2	[. . . T]A ^{uru} DU ₆ - <i>šá[-. . .]</i>
1962.14	17b-18	[. . . ^{uru} DU ₆ -]/ <i>[šá]-Za-ʔab-da-ni</i> ^ʔ <i>u</i> ^{uru} ^ʔ DU ₆ - <i>šá-Ab-ta-a-ni</i> ^{uru} ^ʔ <i>Hi-ri</i> ^ʔ - <i>mu</i> ^{uru} <i>Ha-ru</i> [- <i>tu</i> . . .]
2010,6022.19	1a	[. . . ^{uru} <i>Ha-ru-t</i>] <i>u</i> ^{kur} <i>bi-ra-a-te</i>
Aleppo 1	11	[. . . ^{uru}]DU ₆ - <i>šá-Za-ab-da-ni u</i> ^{uru} DU ₆ - <i>šá-Ab-ta-ni</i> ^{uru} <i>Hi-ri-mu</i> [. . .]
Aleppo 2	10b-11a	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-a-ri</i> [. . .] / ^{kur} <i>bi-ra-a-te</i>
AO 19856	10b-11a	EN ^{uru} DU ₆ - <i>Ba-a-ri</i> / ^ʔ <i>šá el</i> ^ʔ - <i>la-an</i> ^{kur} <i>Za-ban</i> TA ^{uru} DU ₆ - <i>šá-Za-ab-</i> <i>da-ni u</i> ^{uru} DU ₆ - <i>šá-Ab-ta-ni</i> ^{uru} <i>Hi-ri-mu</i> ^{uru} <i>Ha-ru-tu</i> ^{kur} <i>bi-ra-a-te</i>
Ash L. 109.1	3b-4a	^ʔ EN ^ʔ ^{uru} DU ₆ - <i>Ba-a-ri</i> <i>šá el-la-an</i> ^{kur} <i>Za-ban</i> / [. . . ^{uru} <i>Ha-ru-t</i>] ^ʔ <i>u</i> ^ʔ ^{kur} <i>bi-</i> <i>ra-a-te</i>
BM 139999	15-16	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-ʔa</i> ^ʔ [- <i>ri</i> . . .] / ^ʔ <i>a-di</i> ^ʔ ^{uru} DU ₆ - <i>šá-Za-a</i> [<i>b-da-(a)ni</i> . . .]
Charité	12b	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-a-ri</i> [. . .]
Detroit 50.32	15	[. . . ^{uru} DU ₆]- <i>Ba-a-ri</i> <i>šá el</i> - ^ʔ <i>la</i> ^ʔ - <i>an</i> ^{kur} <i>Za-ʔban</i> ^ʔ TA ^{uru} [DU ₆ - <i>šá-. . .]</i>
Emory	17b-18a	<i>a-ʔdi</i> ^ʔ ^{uru} DU ₆ - <i>Ba-a-ri</i> <i>šá el-la-an</i> ^{kur} <i>Za-ban</i> ^ʔ TA ^ʔ ^{uru} DU ₆ [- <i>šá-. . .]</i> <i>bi-</i> <i>ra-a-te</i>
HMA	11b-12a	[. . . ^{uru} DU ₆ - <i>šá-Za</i>]- <i>ab-ʔda-ni</i> ^ʔ <i>u</i> ^{uru} [D]U ₆ - <i>šá-Ab-ta-a-ni</i> / [. . .]
LA 71.73.1b	10b-11a	[. . .] / <i>u</i> ^{uru} DU ₆ - <i>šá-Ab-ta-ni</i> ^{uru} <i>Hi-ri-mu</i> ^{uru} <i>Ha-ru-tu</i> ^ʔ ^{kur} <i>bi-ra-a-te</i>
LBAF	9b-10a	EN ^{uru} DU ₆ - <i>Ba-a-ri</i> <i>šá el-la-an</i> ^{kur} <i>Za-ban</i> TA ^{uru} DU ₆ [- <i>šá-Za-ab-da-ni</i> <i>u</i> ^{uru} ^ʔ DU ₆ ^ʔ - <i>[šá-Ab-ta-(a)ni</i> . . . ^{uru} <i>Ha-r</i>] <i>u-tu</i> ^{kur} <i>bi-ra-a-te</i>
Lyon 531	9b-10a	EN ^{uru} DU ₆ - <i>Ba-a-ri</i> <i>šá el-la-an</i> ^{kur} <i>Za-ban</i> TA ^{uru} DU ₆ - <i>šá-Za-ab-da-ni</i> / [. . .]
O.274	12b-13a	EN ^{uru} DU ₆ - <i>Ba-a-ri</i> <i>šá el-la-an</i> ^{kur} <i>Za-ban</i> TA ^{uru} DU ₆ - <i>šá</i> ^ʔ - <i>Za-ab-da-ni</i> <i>ù</i> ^{uru} DU ₆ - <i>šá-Ab-ta-ni</i> / ^{uru} <i>Hi-ri-mu</i> ^{uru} <i>Ha-ru-tu</i> ^{kur} <i>bi-ra-a-te</i>
O.277	13b-14	EN ^{uru} DU ₆ - <i>Ba-a-ri</i> <i>šá el-la-an</i> / ^{kur} <i>Za-ban</i> TA ^{uru} DU ₆ - <i>šá-Za-ab-da-</i> <i>ni u</i> ^{uru} DU ₆ - <i>šá-Ab-ta-a-ni</i> ^{uru} <i>Hi-ri-mu</i> ^{uru} <i>Ha-ru-tu</i> ^{kur} <i>bi-ra-a-te</i>
SF 3972		[. . .]
Zurich 1913	9b-10a	<i>a-di</i> ^{uru} DU ₆ - <i>Ba-a-ri</i> <i>šá el-la-an</i> ^{kur} <i>Za-ban</i> TA ^{uru} DU ₆ - <i>šá-Ab-ta-a-ni</i> / <i>a-di</i> ^{uru} DU ₆ - <i>šá-Za-ab-da-a-ni</i> ^{uru} <i>Hi-ri-mu</i> ^{uru} <i>Ha-ru-tu</i> ^{kur} <i>bi-ra-te</i>

Line 11

B-1	12-13a	<p>šá^{kur} Kar-du-ni-áš ana ^rmi¹-iṣ-ri KUR-a ú-ter TA NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ \ KUR-a am-nu ina KUR.KUR.MEŠ / šá a-pe-lu-ši-na-ni^{lú} GAR¹-[nu-t]e-ia al-ta-kan</p>
B-5	8c-9a	<p>šá^{kur} Kar-du[-ni-áš . . .] / a-di^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
B-14	10b-11a	<p>^ršá^{kur} Kar-d[u]-ni-áš ana mi-^riṣ¹-ri KUR-ia ^rú-ter¹ [. . .] / [. . . al]-ta-kan</p>
B-15	9c-10a	<p>šá^{kur} Kar-du-ni-áš ana mi¹-iṣ-ri / [. . . a-pe-lu-š]i-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
B-16	13b-14a	<p>šá^{kur} Kar-du-ni-áš ana mi-iṣ-r[i . . .] ú-ter TA KUR.NI-RIB¹ šá^{kur} [Ba-bi-te . . .] / [. . . KUR-i]a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni [^{lú}GAR-nu-te-ia] al-ta-kan¹</p>
B-23	9	<p>šá^{kur} Kar-du-ni-áš ana mi-iṣ-ri \ KUR-ia û\-[e]r TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar \ a-na \ UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
B-24	11b-12a	<p>šá^{kur} Kar-du-ni-áš ana mi-[iṣ-ri . . .] / a-di^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe\lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
B-26	15b-16	<p>šá^{kur} Kar-du-ni-áš ana mi-iṣ-ri KUR-ia ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te / a-di^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
B-28	10	<p>[. . . ^{kur}Ba]-^rbi¹-te a-di^{kur} Haš-mar¹ a-na [. . .]</p>
B-30	9b-10a	<p>šá^{kur} Kar-du-n[i-áš . . .] mi-iṣ-ri KUR-a ú-ter TA NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ / šá a-pe\lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
B-32	15b-16	<p>šá^{kur} Kar-du-ni¹-áš / ana mi-iṣ-ri KUR-ia ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar¹ a-na UN¹.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ</p>
C-3	14b-15a	<p>šá^{kur} Kar-du-ni-áš ana mi-iṣ-ri KUR-a ú-ter TA NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-a / am-nu ina</p>

C-4	13b-14a	KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA NI-RIB šá ^{kur} Ba-bi-te ^{ʾa} -di ^{ʾkur} Haš-mar a-na UN.MEŠ / [. . . a-]pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan
C-11	14b-15a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-i[a] / [. . . a-pe-lu-ši-na-n]i ^{lú} GAR-nu-te-ia al-ta-kan
C-13	13b-14	šá ^{kur} [K]ar-du-ni ^ʾ -áš ^ʾ ana mi-iš-ri KUR-ia ^ʾ ú ^ʾ -ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te ^ʾ / a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-ia a[m-n]u ina KUR ^ʾ .KUR.MEŠ šá a-pe-lu-ši-n[a-ni ^ʾ]ú ^ʾ GAR-nu-te- ^ʾ ia al ^ʾ -[ta-kan]
C-b-2	10b-11a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia \ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di / [ku ^ʾ] Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe- ^ʾ lu-ši-na-ni ^ʾ lú ^ʾ GAR-nu-te-ia al-ta-kan
D-2	9b-10a	ʾšá ^{kur} Kar-du-ni ^ʾ -[áš . . .] ʾmi-iš-ri KUR-ia ú-ter ^ʾ TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar ^ʾ / ʾa-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na ^ʾ -[ni ^{lú}]ʾ GAR-nu-te-ia aʾ-ta-kan ^ʾ
D-5	11b-12a	[. . . ^{kur} Ba-bi]-te a-di ^{ʾkur} Haš-mar a- ^ʾ na ^ʾ UN.ʾMEŠ ^ʾ KUR-ia am- ^ʾ nu ^ʾ / [. . .]
D-6	9b-10	[. . .] / [. . .] ʾx x ^ʾ [. . .]
D-7	10c-11a	šá ^{kur} Kar-du-ni-áš / ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu[-š]i-na-ni ^{lú} GAR-nu-te-ia al-ta-kan
D-8	9b-10a	ʾšá ^{kur} Kar-du-ni-áš ana mi-iš-ri ^ʾ KUR-ia ú-ter TA KUR.ʾNI-RIBE šá ^{kur} Ba-b ^ʾ [i]- ^ʾ te a-di ^{ʾkur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ / šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan
E-5	13b-14a	šá ^{kur} Kar-du- ^ʾ ni-áš ana mi-iš ^ʾ -ri KUR- ^ʾ ia ^ʾ ú-ter TA ^{ʾkur} né ^ʾ -reb ʾšá ^{kur} Ba-bi-te a-di ^{ʾx} [. . .] ʾx x x x ^ʾ [. . .] ʾx x x ^ʾ [. . .] / ina KUR.KUR.MEŠ šá a-pe- ^ʾ lu-ši-na ^ʾ -[ni ^{lú} GAR-nu]-te-ia al-ta- ^ʾ kan ^ʾ
F-1	10c-11a	[. . .] / ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-n[a]UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te ^ʾ -ia [. . .]
F-2	9b-11a	šá ^{kur} Kar ^ʾ -du-ni-áš ana mi-iš-ri KUR-ia / [. . . ^{kur}]Haš ^ʾ -mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni / [. . .]

F-3	10b-11a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB / šá^{kur} Ba-^rbi¹-te¹ a-di^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lu} GAR¹-nu-te-ia al-ta-kan</p>
F-4	10b-11a	<p>šá^{kur} Kar-du-ni-áš ana¹ mi-iš-ri KUR-ia ú-ter TA KUR.NI-RI-BE šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a¹-na UN.MEŠ KUR-ia am-nu / ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia al-^rta-kan¹</p>
F-6	10a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá^r a¹-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia al-ta-kan</p>
F-8	9b-10a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri / KUR-ia ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di^{r^{kur}1} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia al-ta-kan</p>
F-9	10b-11a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lu} GAR-n[u-te-ia] / [al-]ta-kan</p>
F-14c	9b-10a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-^rmar¹ / [. . .] šá a¹-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia al-ta-kan</p>
F-16	9b-10a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te a-d[i^{kur}] Haš-mar a-^rna¹ UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá^r a¹[-pe-lu-ši-na-ni . . .] / al-ta-kan</p>
F-17	9b-10a	<p>šá^{kur} Ka[r-du-]ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.^rNI¹[-RIB] / šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.ME[Š KUR-i]a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-^rni¹ ^{lu}GAR-nu-te-ia al-ta-kan</p>
G-2	11b-12	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter /\ TA KUR.NI-RIB šá^{kur} Ba-bi-te \ a-[d]i^{kur} Haš-mar¹ \ a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá¹ a-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia al-ta-kan</p>
G-3	12b	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia al-ta-kan</p>
G-4	10b-11a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri \ / KUR-ia ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia al-ta-kan</p>
G-6	11b-12a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri /\ KUR-ia ú-ter TA KUR.NI-RIB \ šá^{kur} Ba-bi-te a-di^{kur} Haš-mar¹ a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni \ ^{lu}GAR-nu-te-ia al-ta-kan</p>

G-7	11b-12a	<p>šá^{kur} Kar-du-ni-áš / ana mi-iš-ri KUR-a ú-ter TA KUR.NI-RIB šá \ ^{kur}Ba-bi-te a-di [^{kur}]ʿHaš¹-mar¹ \ a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ʿni^{lú} GAR-nu-te-ia al-ta-kan</p>
G-8	10b-11a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter / TA KUR.NI-RIB šá ^{kur}Ba-bi-te a-di ^{kur}Haš-mar a-na UN.MEŠ \ KUR-ia am-nu ina KUR.KUR[.ME]Š šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
G-9	12b-13a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ʿú¹-ter TA KUR.NI-RIB / [šá] ʿ^{kur}Ba¹-bi-te a-di ^{kur}Haš-mar a-na ʿUN¹.MEŠ KUR-ia am-ʿnu¹ ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-n[i^{lú} GAR-nu-]te-ia al-ta-kan</p>
G-10	10b	<p>šá^{kur} Kar-du-ʿni-áš ana mi-iš-ri¹ \ KUR-ia ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di ^{kur}Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia ʿal-ta¹-[kan]</p>
G-11	10b-11	<p>šá^{kur} Kar-du-ni-áš / \ ʿana¹ [mi-iš]-ri KUR-ia ú-ter \ TA KUR.NI- RIB šá^{kur} Ba-bi-te [. . .] ^{kur}Ha[š]-mar a-na UN.MEŠ KUR-ia am-nu \ ina KUR.KUR.MEŠ šá a-p[e-l]u-ši-na-ni^{lú} GAR-nu-te-ia al-ta- kan</p>
G-12	10b-11a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ŠE.N[IR] / TA KUR.NI- RIB šá^{kur} Ba-bi-te a-di ^{kur}Haš-mar a-na UN.MEŠ KUR-ia am-nu \ ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
G-13	9c-10a	<p>šá^{kur} Kar-du-ni-áš / ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB \ šá^{kur} Ba-bi-ʿte a¹-di ^{kur}(Haš)-mar a-na UN.MEŠ KUR-ʿia¹ am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
G-14	9b-10a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia \ ʿú-ter¹ TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di ^{kur}Haš-mar a-na UN.MEŠ KUR-a am-nu / \ ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia \ al-ta-kan</p>
G-15	9b	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter \ TA KUR.NI-RIB šá ^{kur}Ba-bi-te a-di ^{kur}Haš-mar¹ \ a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
G-16	9b-10a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA KUR.NI-RIB šá ^{kur}Ba-b[i-te] ʿa¹-di ^{kur}Haš-mar¹ a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-n[i^{lú} GAR-nu-]ʿte¹-ia / al-ta-kan</p>
G-18	13b-14a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA KUR.NI-RIB šá ^{kur}Ba-bi-te a¹-di ^{kur}Haš-mar a-na UN.MEŠ / KUR-a am-nu ina KUR.KUR.MEŠ[šá] a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia \ al-ta-kan</p>
G-20	10b-11a	<p>šá^{kur} Kar-du-ni-áš ana mi[-iš-ri . . .] / a-na ʿUN¹.MEŠ KUR\ia am-nu [i]na KUR.KUR.MEŠ šá \ a-pe-lu-ši-na-ni^{lú} GAR-nu-te-[ia . . .]</p>

G-29	11b-12a	<p>šá^{kur} Kar-du-ni-áš \ ana mi-iş-ri KUR-ia ú-ter TA KUR.NI-RIB /</p> <p>šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina</p> <p>KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
G-30	9b-10a	<p>šá^{kur} [K]ar-du-ni-áš ana mi-iş-ri \ KUR-ia ú-ter TA KUR.NI-RIB</p> <p>[. . .] 'a¹-di / ^{kur}Haš-mar a-na UN.MEŠ KUR-a am-nu¹ ina</p> <p>KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-k[a]n \</p>
G-31	11	<p>šá^{kur} Kar-du-ni-áš ana mi-iş-ri KUR-a ú-ter TA KUR.NI-RIB šá^{kur}</p> <p>Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ [KUR]-a am-nu ina</p> <p>'KUR¹.KUR.MEŠ \ šá a-pe-lu-ši-na-ni \ ^{lú}GAR-nu-te-ia al-ta-kan</p> <p>\</p>
G-c-2	15b-16a	<p>šá^{kur} Kar-du-ni-áš ana mi-iş-ri KUR-ia 'ú-ter¹ \ TA KUR.NI-RIB</p> <p>šá^{kur} Ba[-bi-te] / a-di^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina</p> <p>KUR.KUR.MEŠ šá a-'pe¹-lu-ši-na-ni^{lú} GAR-nu-'te¹-ia al-'ta-kan¹</p>
G-d-1	10b-11a	<p>šá^{kur} Kar-du-ni-áš ana mi-iş-ri KUR-a ú-ter \ TA KUR.NI-RIB šá^{kur}</p> <p>Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina</p> <p>KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni / [^{lú}GAR-nu-te-i]a al-ta-kan</p>
G-d-2	9b-10a	<p>šá [^{kur}Kar-du-]ni-áš ana mi-iş-ri \ KUR-ia ú-ter TA KUR.NI-RIB</p> <p>šá^{kur} Ba-bi-te a-di^{kur} Haš-mar . . . / ina KUR.KUR.MEŠ šá a-pe-</p> <p>lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
G-e-1	10b-11a	<p>šá^{kur} Kar-du-ni-áš ana mi-iş-ri KUR-ia ú-ter TA KUR.NI-RIB \ šá^{kur}</p> <p>Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina</p> <p>KUR.KUR.MEŠ / šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
G-e-2	9b-10a	<p>šá^{kur} Kar-du-ni-áš ana mi-iş-ri KUR-ia ú-ter TA KUR.NI-RIB / šá^{kur}</p> <p>Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina</p> <p>KUR¹.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
H-1	12b-14a	<p>šá^{kur} Kar\du-ni-áš / ana mī\iş-ri KUR-a ú-ter TA KUR.NI-RIB \</p> <p>šá^{kur} Ba-bi-te \ a-di^{kur} Haš-mar \ a-na UN.MEŠ KUR-ia am-nu \</p> <p>ina KUR.KUR.MEŠ šá a-pe-lu-ši-'na\ -ni^{lú} GAR-nu-te-i[a] / al-ta-</p> <p>kan</p>
H-2	14-15a	<p>šá^{kur} Kar-du-ni-áš ana mi-iş-ri KUR¹-a ú-ter TA KUR\NI-RIB šá \</p> <p>^{kur}Ba-bi-te \ 'a-d¹[i^{kur}] 'Haš¹-mar a-na UN.MEŠ KUR-a \ am-nu</p> <p>ina KUR.KUR\MEŠ \ / šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-</p> <p>kan</p>
H-3	14b-15a	<p>šá^{kur} [K]ar-du-ni-'áš¹ ana \ mi-iş-ri¹ \ KUR-ia ú[-t]er TA KUR.NI-</p> <p>RIB \ šá^{kur} Ba-bi-te a-di^{kur} Haš¹-mar \ a-na \ UN.MEŠ / KUR\ia</p> <p>am-nu ina KUR.KUR[M]EŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te\ -ia</p> <p>a[l-t]a-kan \</p>

H-4	12b-14a	<p>šá^{kur} Kar-du-ni-áš / ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di \ ^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te[-ia] \ / al-ta-kan</p>
H-5	14b-15a	<p>ʾšá^{kur} Kar¹-du-ni-áš ana mi-iš-ri \ KUR-ia ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di^{kur} [Haš-mar] / ʾa-na UN.MEŠ¹ KUR-a am-nu ina KUR.KUR.MEŠ \ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
H-9	10b-11a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a / ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu \ ina KUR.KUR.MEŠ šá \ a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
H-10	14-15a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar \ a-na UN.MEŠ [. . .] / šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-kan</p>
H-12	15b-16a	<p>[. . .] ʾú¹-ter \ KUR.ʾNI-RIB šá¹ [ʾkur] Ba-bi-te a-di^{kur} Haš-mar . . . / [. . . a-pe-lu-ši-na-n]i^{lú} GAR-nu-te-ia¹ al-ta-kan</p>
H-14	13b-14a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar / a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia \ al-ta-kan \</p>
H-23	18b-19a	<p>[š]á^{kur} Kar-du-ni-áš ana mi-iš-ʾri KUR¹-a ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te / [a]ʾ-di¹ ^{kur} Haš-mar \ ʾa¹-[na UN.MEŠ] KUR-ia am-nu \ ina KUR.KUR.MEŠ šá ʾa-pe-lu-ši-na-ni¹ ^{lú} GAR[-nu-t]e-ia \ al-ta-kan</p>
H-27	14b-15a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri \ KUR-ia \ ú-ter TA KUR.NI-RIB \ šá^{kur} Ba-bi-te / [. . . U]N.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia \ al-ta-kan \</p>
H-29	13b-14a	<p>šá^{kur} Kar-du-ni-áš ana ʾmi¹-iš-ri KUR-a ú-ter \ TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu / ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni \ ^{lú} GAR-nu-te-ia [a]l-ta-kan \</p>
H-30	12b-14a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a \ ú-ter \ TA KUR.NI-RIB / šá^{kur} Ba-bi-te [a-d]i^{kur} Haš-mar a-na \ UN.MEŠ KUR-a \ am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni \ ^{lú} [GAR-nu-te-ia] / al-ta-kan</p>
H-31	15b-16a	<p>šá^{kur} Kar-du-ni-áš ʾana mi-iš¹-ri KUR-ia ú-ter TA KUR.NI-RIB / šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lú} GAR-nu-te-ia al-ta-ʾkan¹</p>
H-32	15b-16a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri \ [K]UR-ia ú-ʾter¹ TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na \ UN.MEŠ / [KU]R-a am-</p>

		<i>nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lu}GAR-nu-te-i[a] al-ta\kan \</i>
H-33	13c-14	<i>šá ^{kur}Kar-du-ni-áš / ana mi-iš-ri KUR-i[a ú-te]r TA KUR.NI-RIB \</i> <i>šá ^{kur}Ba-bi-te a-di ^{kur}Haš-mar \ a-na [U]N.MEŠ KUR-a \ am-nu ina</i> <i>KUR.KUR.MEŠ šá a-p[e-lu-ši]-^rna-ni ^{lu}GAR¹-nu-te-ia al-ta-kan</i>
H-34	14b-15a	<i>šá ^{kur}Kar-du-ni-áš \ ana mi-iš-ri KUR \ a ú-ter \ TA KUR.NI-RIB /</i> <i>šá ^{kur}Ba-bi-te a-di ^{kur}Haš-mar a-na UN.MEŠ KUR-a am-nu ina</i> <i>KUR.KUR.MEŠ \ šá a-pe-lu \ š-i-na-ni ^{lu}GAR-nu-te \ ia al-ta-kan</i>
H-35	16b-17a	<i>šá ^{kur}Kar-du-ni-áš ana mi-iš-ri KUR-a \ ú-ter / TA KUR.NI-RIB šá</i> <i>^{kur}Ba-[bi]-te a-di ^{kur}Haš-mar a-[n]a UN¹.MEŠ KUR-a am-nu {ina}</i> <i>KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lu}GAR-nu-te-ia al-ta-kan</i>
H-b-1	14b-15a	<i>šá ^{kur}Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA \ KUR.NI-RIB šá</i> <i>^{kur}Ba-bi-te \ a-di ^{kur}Haš-mar a-na UN.MEŠ KUR-a am-nu ina</i> <i>KUR.KUR.MEŠ šá a-^rpe¹-lu-ši-na-ni / ^{lu}GAR-nu-te-i^r a¹ \ al-ta-</i> <i>kan</i>
H-b-2	13b-14a	<i>[. . .]mi-iš-ri KUR-a \ ú-ter¹ TA KUR.^rNI-RIB¹ šá ^{kur}Ba \ bi-te a-di</i> <i>^{kur}Haš \ mar a \ na UN.MEŠ KUR-a / [. . . al]-ta-kan</i>
H-d-2	14-15a	<i>^ršá ^{kur}Kar-du-ni¹-[áš . . . mi-iš]-^rri \ KUR-ia ú-ter TA KUR.¹NI-</i> <i>RIB šá ^r^{kur}Ba-bi-te¹ \ [. . .] / ^rKUR-a am-nu ina KUR.KUR.MEŠ</i> <i>šá¹ [. . .] \ ^r^{lu}GAR-nu-te-ia al-ta-kan¹ \</i>
I-1	11	<i>šá ^{kur}Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA KUR.NI-RIB šá</i> <i>^{kur}Ba-bi-te a-di ^{kur}Haš¹-mar a-na UN.MEŠ KUR-ia am-nu ina</i> <i>KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lu}GAR-nu-te-ia al-ta-kan</i>
I-7	10b-11a	<i>{šá} ^{kur}Kar-du-ni-áš ana mi-iš-[ri . . .] / KUR.NI-RI-BI šá</i> <i>^{uru}Ba-bi-te a-di ^{kur}Haš-mar a-na UN.MEŠ KUR-ia am-nu ina</i> <i>KUR.KUR.[ME]Š šá a-pe-lu-ši-na-ni ^{lu}GAR-nu-te-ia al-ta-k[an]</i>
I-12	10b-11a	<i>šá ^{kur}Kar-du-ni-áš ana mi-iš-r[i KU]R-ia ú-ter TA KUR.NI-RI-BE</i> <i>/ šá ^{uru}Ba-bi-te a-di ^{kur}Haš-mar a-na UN.MEŠ KUR-ia am-nu ina</i> <i>KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lu}GAR-nu-te-ia al-ta-kan</i>
I-13	10b-11a	<i>šá ^{kur}Kar-du-ni-áš¹ ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RI-BE</i> <i>šá ^{uru}Ba-bi-te a-di / ^{kur}Haš-mar a-na UN.MEŠ KUR-ia am-nu ina</i> <i>KUR.KUR.MEŠ šá a-pe-lu-ši-n[a-n]i ^{lu}GAR-nu-te-ia al-ta-kan</i>
I-17	3b	<i>šá ^{kur}Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA KUR.NI-RIB šá</i> <i>^{kur}Ba-bi-te a-di ^{kur}Haš-[m]ar a-na UN.MEŠ KUR-a am-nu ina</i> <i>KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lu}GAR-nu-te-ia al-ta-k[an]</i>
I-18	4b-5a	<i>šá ^{kur}Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA KUR.NI[-RIB . . .]</i> <i>/ ^{lu}GAR-nu-^rte¹-ia al-ta-kan</i>

I-25	9c-11a	šá ^{kur} Kar-du-ni-áš / ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RI-BI šá ^{uru} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu in[a K]UR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia / al-ta-kan
I-30	10b-11a	⟨šá⟩ ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RI-BI šá ^{uru} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni / ^r lú GAR-nu ¹ -te-ia al-ta-kan
L-1-2	12b-13a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te / a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan
L-5	10b-11a	[. . .] / [šá] ^{kur} Ba-bi-te EN ^{kur} Haš-mar ana UN.MEŠ KUR-a am-nu ina KUR.KUR.⟨MEŠ⟩ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia \ al-ta- kan \
L-6	12b-13a	šá ^r kur Kar ¹ -du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB[. . . .] / [. . . ^{lú} GAR-nu-]te-ia a\ta-kan \
L-7	12b-13a	šá ^{kur} Kar-du-ni-áš \ ana mi-iš-ri KUR-a \ ^r ú ¹ -ter TA KUR.NI- RIB šá ^{kur} Ba-bi-te / ^r a-di ¹ ^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina KUR. ^r KUR.MEŠ ¹ š[á a]-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia \ al-ta\- kan
L-8	12b-14a	šá ^{kur} Kar-du-ni-áš / ana mi-iš-ri KUR-ia \ ú-ter TA KUR.[NI]-RIB \ šá ^{kur} Ba-bi-te a-di ^{kur} Haš-ma[r] a-na UN.MEŠ KUR-a am-nu / ina KUR.KUR.MEŠ \ šá a-pe-lu-ši-n[a]-ni \ ^{lú} GAR-nu-te-ia al-ta-kan
L-10	14b-15	šá ^{kur} Kar-du-ni-áš [!] ana mi [!] -iš-ri [!] KUR-a ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te / \ a-di ^{kur} Haš-mar a-na ^r UN ¹ .MEŠ \ KUR-ia am-nu ina KUR\KUR.MEŠ šá a-pe-lu\ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan
L-11	11b-12a	šá ^{kur} [Kar-du-ni-áš . . . mi-iš-r]i KUR-ia ú-ter TA KUR.NI-RIB / šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a- ^r na ¹ UN.MEŠ KUR-a \ am-nu ina KUR\KUR.MEŠ šá a-pe\lu-ši-na-ni \ ^{lú} ^r GAR ¹ -[nu-te-ia] ^r al-ta ¹ - kan
L-17	12b-13a	šá ^{kur} ^r Kar-du ¹ -ni-áš ana mi-iš-ri KUR-a / ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš\ ^r mar ¹ a-na UN.MEŠ KUR-a \ am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan
L-18	13b-14a	šá ^{kur} Kar-du-ni-áš . . . / [. . .] ú-ter TA KUR.NI-RIB \ šá ^{kur} Ba-bi- te a-di ^{kur} ^r Haš\mar a-na UN.MEŠ KUR-a am\ nu ina KUR.KUR.MEŠ šá a-pe[-l]u-ši-na-ni ^{lú} GAR\ nu-te-ia al-ta-kan
L-20	14b-15a	šá ^{kur} Kar-du-ni-áš ana mi [!] -iš-ri KUR-a ú-ter \ TA KUR.[NI-RIB] / [. . . a]m-nu ina KUR.KUR.MEŠ \ šá a-pe-lu-ši-na-ni \ ^{lú} GAR- nu-te-ia al-ta-kan

L-33	13-14a	[. . . ú-t]er \ TA KUR.NI-RIB šá ^{kur} Ba-bi-te \ a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-[ši-na-ni] / [. . .] \
L-34	12b-13a	šá ^{kur} Kar-du-ni-áš \ ana mi-iš-ri \ KUR-a \ [. . .] / a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-[n]a-ni ^{lú} GAR- nu-te-ia \ al-ta-kan
L-35	14b-15a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri / KUR-a ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te \ a-di ^{kur} Haš-mar a-na \ UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan
L-36	15b-16a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi- ^ʿ te ¹ \ ^ʿ a ¹ -di ^{kur} Haš-mar \ a-na UN.MEŠ KUR- ^ʿ ia ¹ / am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan
N-6	9b-10a	[š]á ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter \ TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ / [. . .] ^{ʿlú} GAR-nu-te- ia al-ta-kan
N-8	11-12a	šá ^{kur} Kar-du- ^ʿ ni ¹ -áš ana mi-iš-ri KUR-a \ ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te [. . .] / a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ \ šá a- ^ʿ pe \ lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan
N-12	11-12a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te ^ʿ a-di ¹ [. . .] \ a-na UN.MEŠ \ KUR-ia am- ^ʿ nu ¹ ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te- ^ʿ ia ¹ / al-ta-kan
N-13	9b-10a	šá ^{kur} Kar-du-ni-áš ana mi-i[š-ri KUR-]a ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar ¹ a-na UN ¹ .MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ / ^ʿ šá ¹ a-pe-lu \ ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan \
N-16	9b-10a	šá ^{kur} Kar-du-ni-áš \ ana mi-iš-ri KUR-ia ú-ter \ TA [. . . KUR.NI]I[- RI]B šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni / ^{ʿlú} GAR-nu-te-ia al-ta- kan
N-17	9b	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-a ^ʿ am ¹ -nu ina KUR.KUR.MEŠ šá a \ pe-lu-šî-na-ni ^{lú} GAR-nu-te- ^ʿ ia ¹ [a]l-ta-kan \\
N-19	10b-11a	sá ^{kur} Ka[r]-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB \ šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar / a-na UN.MEŠ KUR-a ^ʿ am ¹ -nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al- ^ʿ ta ¹ -kan
P-2	14-15a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar ¹ a-na UN.MEŠ / KUR-a am-nu ina

P-3	10b-11a	KUR.KUR.MEŠ {šá} a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-[t]er TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina
P-4	10b-11a	KUR.KUR.MEŠ / šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB \ šá[^{kur}] Ba-bi- ^r te a-di ^{kur} Haš-mar ^l a-na UN.MEŠ KUR-ia ^r am ^l -nu ina KUR.KUR.MEŠ šá a-pe ^l -lu-ši-na-ni ^{lú} GAR-nu-te-ia / al-ta-kan
S-1	10b-11a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a / [. . . ^{kur} Haš]-mar a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na- ^r ni ^l ^{lú} GAR-nu-te-ia al-ta-kan
S-2	9b-10a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a / ú-ter TA KUR.NI-RIB šá ^r kur ^r Ba-bi-te a-di ^{kur} Haš-mar \ a-na UN.MEŠ KUR-a am- ^r nu ^l ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan
S-3	10	[. . . ^{kur} Ka]r-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar ^l a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá [a-] ^r pe ^l [-lu-ši-na-ni . . .]
S-4	11b-12a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA[. . . ^{kur} Ba-b]i-te a- di ^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu / ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan
S-6	9b-10a	[. . .] / ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-[ni] ^{lú} GAR-nu-te-ia al-ta-kan
S-7	9a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan
S-8	10a	sá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA KUR.NI-RI[B š]á ^{kur} Ba-bi-te ^r a ^l -di ^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia a[l-ta-kan]
S-11	9b-10a	šá ^{kur} Kar-du- ^r ni ^l -áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia / al-ta-kan
S-12	13b-15a	šá ^{kur} Kar-du-ni-áš / ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar ^l a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni / [^{lú} GAR-nu-te-]ia al-ta-kan
S-13	11b-12a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ / šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan

S-15	10-11a	[. . . ú-te]r TA KUR.N[I-RIB . . . a-]di ^{kur} Haš-mar a-na UN.MES KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na- ^r ni ¹ ^{lu} GAR- ^r nu ¹ [-te-]ia / [. . .]
S-17	10b-11a	šá ^{uru} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te ¹ a-di ^{kur} Haš-mar / a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lu} GAR-nu-te-ia al-ta-kan
S-20	8c-9a	šá ^{kur} Kar-du-ni-áš / ana mi-iš-ri KUR-a ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lu} GAR-nu-te-ia al-ta-kan
S-21	9b-10a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di / ^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá ^r a ¹ -pe-lu-ši- ^r na ¹ -ni ^{lu} GAR-nu-te ¹ -ia al-ta-kan
S-22	9b-10a	šá ^{kur} Kar-du-ni-áš [ana] mi-iš-ri KUR-a ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu . . . / šá a- pe-lu-ši-na-ni ^{lu} GAR-nu-te-ia al-ta-kan
S-a-1	9b-10a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ / šá a-pe-lu-ši-na-ni ^{lu} GAR-nu-te-ia al-ta-kan
S-a-2	10b-11a	^r šá ¹ ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ^r ú ¹ -ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-[mar] / a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lu} GAR-nu-te-ia al-ta-kan
S-b-1	9b-10a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar ¹ a-na UN.MEŠ KUR-ia ¹ am-nu ^r ina KUR.KUR ¹ [.MEŠ . . .] / [¹] ^{lu} GAR-nu-te-ia al-ta-kan
S-b-2	9b-10a	šá ^{kur} Kar ¹ -du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš[-mar] \ a-na UN.MEŠ KUR-ia am-nu ina ^r KUR.KUR.M ¹ [EŠ] / [. . .] ^{lu} GAR-nu-te-ia al-ta-kan
S-c-4	10	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši ¹ -na-ni ^{lu} GAR-nu-te-i[a . . .]
S-d-1	9b-10a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar / a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe ¹ -lu-ši-na-ni ^{lu} GAR-nu-te-ia al-ta-kan
S-d-2	9b-10a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB / šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lu} GAR-nu-te-ia al-ta-kan
T-2	10b-11a	šá ^{kur} Ka[r-du-ni-áš] ana mi-iš-ri KUR-ia ú-ter TA KUR.NI ¹ -RIB ¹

		<p>šá^{kur} Ba¹-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-a¹ am¹-nu / ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia [al-ta-ka]n</p>
T-5	12b-14a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri / KUR-ia ú-ter TA KUR.NI-RIB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia / al-ta-kan</p>
T-6	10a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.N[I-R]IB šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia al-ta-kan</p>
T-7	8b-9a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-t[er] TA KUR.NI-RIB¹ šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-ia / am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia al-ta-kan</p>
T-8	9b-10a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA KUR.NI-RIB / šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia al-ta-kan</p>
Y-10	13b-15a	<p>šá^{kur} Kar¹-[du]-¹ni¹-áš ana mi-iš-ri KUR-ia ú-ter / TA KUR.NI- RI-BI šá^{uru} Ba-bi-te a-di^{kur} Haš-mar¹ ana UN.MEŠ KUR-ia am-nu ¹ina¹ [KUR.KU]R.MEŠ šá a-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia / ¹al¹- ta-kan</p>
Y-11	15b-16a	<p>šá^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter T[A KUR.NI]-RI-BE šá^{uru} Ba-bi-te a-di^{kur} Haš-mar a-na UN.MEŠ / KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia [. . .]</p>
Y-39	15b-16a	<p>šá^{kur} Kar-du-ni-áš a-na mi-iš-ri KUR-ia ú-ter TA KUR.NI-RI-BI šá^{uru} Ba-bi-te a-di^{kur} Haš¹-mar / [. . .] UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia al-ta-kan</p>
Y-45	15b-17a	<p>šá^{kur} Kar-du-ni-áš a-na mi-iš-ri x KUR-ia / ú-ter TA KUR.NI-RI- BI šá^{kur} Ba-bi-te a-di^{kur} Haš-mar a-na UN¹.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ / šá a-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia al-ta-kan</p>
Y-46	16-17a	<p>šá^{kur} [Kar-du-ni-áš . . . ú]-ter TA KUR.NI-RI-BE šá^{uru} Ba-bi-te a- di^{kur} Haš-mar / ¹a¹-n[a . . . a-pe-lu-ši-n]a-ni^{lu} GAR-nu-te-ia al-ta- kan</p>
Y-47	15b-17a	<p>[š]á^{kur} Kar-du-ni-áš ¹a-na mi¹-[iš-ri] / KUR-¹ia ú¹-[ter . . . U]N.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ / šá a-pe-lu-ši-[na- ni . . .]</p>
Y-55	18-19a	<p>šá^{kur} Kar-du-ni-¹áš¹ a-na mi-iš-ri KUR-ia ú-ter TA KUR.NI-RI-BI šá^{kur} Ba-bi-te a-di^{kur} Haš-mar / a-na UN.¹MEŠ¹ KUR-ia am-nu ¹ina¹ KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni^{lu} GAR-nu-te-ia al-ta-kan</p>
Y-60	12b-13	<p>šá^{kur} Kar-du-ni¹-áš a-na mi-iš-ri KUR-¹ia ú-ter¹ / T[A] KUR.[NI-</p>

		RI-B)I šá ^{uru} Ba-bi-te ¹ a- ^r di ¹ [. . .] ^r a ¹ -[na . . . K]UR-ia am-nu ina ^r KUR.KUR ¹ .MEŠ šá a-pe-lu-ši-na-ni ^{lu} GAR-nu-te- ^r ia al-ta-kan ¹
Z-3	14b-16a	šá ^{kur} Kar-du-ni-áš / [. . .] mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-a am-nu \ina KUR.KUR.MEŠ / šá a-pe-lu-ši-na-ni ^{lu} GAR-nu-te-ia al-ta-kan
Z-8	9b-10a	[. . .] / [KUR]-ia am-nu ina KUR.KUR.MEŠ šá a- ^r pe-lu ¹ -ši- ^r na-ni ^{lu} GAR-nu-te-ia al-ta-kan ¹
Z-9	11b-12a	šá ^{kur} Kar-d[u-ni]-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB ša ^{kur} Ba-bi-te [. . .] / [. . .] šá a-pe-lu ¹ -ši-na-ni ^{lu} GAR-nu-te-ia a[l-t]a- kan
Z-10	10a	šá ^{kur} Kar- ^r du ¹ -ni-áš ana mi-iš-ri KUR-ia ú-ter ^r TA ¹ [. . .] šá ^{kur} Ba- bi-te a-di ^{kur} Haš-mar ¹ a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lu} GAR-nu-te-ia al-ta-kan
Z-a-1	17b	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter
Z-b-2	10b-11a	ša ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter / [. . . ^{kur} H]aš-mar a- na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na- ni ^{lu} GAR-nu-te-ia al-ta-kan
WFL-1	11b-12a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB / [. . . ^{kur} Haš-]mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lu} GAR-nu-te-ia al-ta-kan
WFL-2	9b-10a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB / [. . .] ^{kur} Ba-bi-te a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lu} GAR-nu-te-ia al-ta-kan
WFL-3	15b-17a	šá ^{kur} Kar-[du]-ni-áš ana mi-iš-ri KUR-ia / ^r ú-ter TA KUR.NI-RIB ¹ šá ^{kur} Ba-bi-te ^r a-di ¹ ^{kur} Haš-mar a-na UN.[MEŠ] KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lu} GAR-nu-te-ia / al-ta-kan
WFL-5	17b	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter
E-c-2	ii 4-10a	šá ^{kur} Kar-du-ni-áš / ana mi-iš-ri KUR-ia / ú-ter TA KUR.NI-RI- BE / šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar / a-na UN.MEŠ KUR-ia am-nu / ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni / ^{lu} GAR-nu-te-ia al-ta- kan
B-b	29b-33a	šá ^{kur} Kar-du-ni- ^r áš ¹ / ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB / šá ^{kur} Ba-bi-te a- ^r di ¹ ^{kur} [Haš-ma]r a-na UN.MEŠ KUR-ia / am-nu ina KUR.KUR.MEŠ šá a-pe-lu-[ši]-na-ni ^r lu ¹ GAR-n[u]-te-ia / al- ta-kan
M-niche	15-16a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA NI-RIB šá ^{uru} Ba- bi-te EN ^{kur} Haš-mar a-na UN.MEŠ KUR-ia / am-nu ina

		KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan
2.A(a).SVII	3	[. . .]Ba-bi-te[. . .]
2010,6022.19	1b-2	šá ^{kur} Kar-d[u-ni-áš . . .] / [. . . ^{lú}]GAR-nu-te-ia al-ta-[kan]
Aleppo 1	12-13a	[. . . ú-t]er TA KUR.NI-RI-BE šá ^{uru} Ba-bi-te a-di ^{kur} Haš-mar [. . .] / [. . .]
Aleppo 2	11b	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-a ú-ter TA KUR [. . .]
AO 19856	11b-12a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri / ¹ KUR-ia ¹ ú-ter TA KUR.NI-RIB šá ^{uru} Ba-bi-te EN ^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe- ¹ lu ¹ -ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan
Ash L. 109.1	4b-6a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia / [. . . KUR-] ¹ i ¹ a am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia / [. . .]
BM 139999	17-18	šá ^{kur} Kar-du-ni-[áš . . .] / a-di ^{kur} Haš-mar a-[na . . .]
Charité	13-14a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú[-ter . . .] / ^{lú} GAR-nu-te-ia al-ta-kan
Detroit 50.32	16-17a	[. . . ^{kur}]Kar-du-ni-áš ana mi-[i]š-ri KUR-a ú- ¹ ter ¹ TA ¹ KUR ¹ .[NI- RIB . . .] / [. . .] ^{lú} GAR-nu-te- ¹ ia ¹ al-ta-kan
Emory	18b	šá ^{kur} Kar-d ¹ u-n ¹ i-áš ana mi-iš-ri KUR-ia ú-te-re
HMA	12b-13a	[. . . KUR.N]I-RIB ¹ šá ¹ ^{uru} Ba-[b]i-te EN ^{kur} Haš-mar / [. . .]
LA 71.73.1b	11b-12a	⟨šá⟩ ^{kur} Kar-[du-ni-áš . . .] / a-di ^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-n[a-ni . . .]
LBAF	10b-11a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB / šá ^{uru} Ba-bi-te ¹ EN ¹ [. . . am-n]u ina KUR.KUR.MEŠ šá a-pe-lu-ši-na- ni ^{lú} GAR-nu-te-ia al-ta-kan
Lyon 531	10b-11a	[. . . ^{kur} Kar-d]u-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RI-BI šá ^{uru} Ba-bi-te / [. . . a-pe-lu-ši-n]a-ni ^{lú} GAR-nu-te-ia al-ta-kan
O.274	13b-14a	šá ^{kur} Kar-du-ni-[á]š ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{uru} Ba-bi-te a-di / ^{kur} Haš-mar a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-i-a al-ta-kan
O.277	15-16a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA NI-RIB šá ^{uru} Ba- bi-te EN ^{kur} Haš-mar a-na UN.MEŠ KUR-ia / am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan
SF 3972	3	[. . .] ana mi-iš-ri KUR- ¹ ia ¹ [. . .]
Zurich 1913	10b-11a	šá ^{kur} Kar-du-ni-áš ana mi-iš-ri KUR-ia ú-ter TA KUR.NI-RIB šá ^{kur} Ba-bi-te a-di ^{kur} Haš-mar / a-na UN.MEŠ KUR-ia am-nu ina KUR.KUR.MEŠ šá a-pe-lu-ši-na-ni ^{lú} GAR-nu-te-ia al-ta-kan

Line 12

B-1	13b-14a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du\pa-líh</i> DINGIR.MEŠ GAL.MEŠ / <i>ú-šúm-gal-lu ek-du ka-š[id</i> URU.UR] ^r U <i>u¹ hur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-</i> <i>la-iṭ</i>
B-5	9b-10a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líh [. . .] / [. . .]</i> <i>^rgim¹-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
B-14	11b	<i>ur-du-ti ^rú-pu-šú^P Aš-šur¹-PAP-A NUN-ú [. . .]</i>
B-15	10b-11a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú / [. . . m]u-la-iṭ</i>
B-16	14b-15a	<i>ur-du-ti ú-p[u-šú . . .] / [. . .] DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-</i></i> <i>lu ek-du ka-šid ^rU¹[RU].URU u [hur-š]á-ni paṭ gim-ri-šú-nu MAN</i> <i>EN.MEŠ\ ^re¹ mu-l[a-iṭ]</i>
B-23	10a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN\ú na-a-du pa-líh</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU\(.URU)</i> <i>u hur-šá-ni paṭ gim-ri-šú-nu MAN \ EN.MEŠ-e mu-la-iṭ\</i>
B-24	12b-13a	<i>ur-du-ti ^rú¹-[pu-šú . . .] / <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i></i> <i>hur-šá-ni paṭ gim-ri-šú¹-nu MAN EN.MEŠ-e mu-la-iṭ</i>
B-26	17-18a	<i>ur-du-ti ^rú¹-pu-šú^P Aš-šur-PAP-A NUN-ú na-a'-du¹ pa-líh</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du / ka-šid URU.URU u</i> <i>hur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
B-28	11a	<i>[. . . hur-šá]-ni paṭ gim-ri-šú-nu MAN EN.^rMEŠ-e¹[. . .]</i>
B-30	10b-11a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN[-ú n]a-a-du pa-líh</i> DINGIR.MEŠ GAL ¹ .MEŠ <i>ú-šúm-gal-lu ek-du ka-šid¹ URU.URU u</i> <i>hur¹-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e / mu-la-iṭ</i>
C-3	15b-16a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líh /</i> DINGIR.MEŠ GAL. ^r MEŠ ¹ <i>ú-šúm-^rgal¹-lu ek-du ka-šid</i> <i>URU.URU u hur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
C-4	14b-15a	<i>ur-du-ti ú-pu-šú^{rP1} Aš-šur-PAP-A NUN-ú na-a-du / [. . . <i>ú-</i></i> <i>šúm-]gal-lu ek-du ka-šid URU.URU u hur-šá-ni paṭ gim-ri-šú-nu</i> <i>MAN EN.MEŠ-e mu-la-iṭ</i>
C-11	15b-16a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líh</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.U[RU] /</i> <i>[. . .] mu-la-iṭ</i>
C-13	15-16a	<i>^rur¹-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú n[a-a]-du pa-líh</i> <i>^rDINGIR.MEŠ G¹[AL.MEŠ] ^rú¹-[šúm-gal-lu ek]-^rdu ka¹-[šid . . .]</i> <i>/ [. . .] ^rgim¹-ri-šú-nu MAN ^rEN.M¹EŠ-e mu-^rla-iṭ¹</i>

C-b-2	11b-12a	<i>ur-du-ti ú-pu-šú</i> \ ^P <i>Aš-šur-PAP-A NUN-ú na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ / <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḥur-šá-ni paṭ gim-ri-šú-nu</i> MAN ¹ EN ¹ .MEŠ- ¹ <i>e mu-la-¹-iṭ</i>
D-2	10b-11a	¹ <i>ur-du-ti ú-pu-šú</i> ^P <i>Aš-šur-PAP-A NUN-ú na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ ¹ <i>ú-šúm-¹gal¹-lu ek-du ka-šid URU.URU</i> / ¹ <i>u ḥur-šá¹-[ni] ¹paṭ gim-ri-šú-nu</i> MAN EN.MEŠ- <i>e mu-la-iṭ¹</i> [. . .] ¹ <i>ḥur-šá-ni paṭ¹ gim-ri-šú-nu</i> MAN EN.MEŠ- ¹ <i>e mu-la-iṭ¹</i>
D-5	12b	[. . .] ¹ <i>ḥur-šá-ni paṭ¹ gim-ri-šú-nu</i> MAN EN.MEŠ- ¹ <i>e mu-la-iṭ¹</i>
D-7	11b-12a	<i>ur-du-ti ú-pu-šú</i> ^P <i>Aš-šur-PAP-A / NUN-ú na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḥur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ- <i>e mu-la-iṭ</i>
D-8	10b-11a	<i>ur-du-¹ti ú¹-pu-šú</i> ^P <i>Aš-šur-¹PAP¹-A NUN-ú ¹na¹-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-¹šúm-gal-lu ek-¹d¹[u] ka-šid</i> URU.URU <i>u ḥur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ- <i>e / mu-la-iṭ</i> <i>iṭ</i>
E-5	14b-15a	¹ <i>ur-du-ti ú-pu-šú</i> ^P <i>Aš-šur-PAP¹-A NUN-¹ú na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du¹ / ka-šid URU.URU</i> <i>u ḥur-šá-ni ¹paṭ gim-ri-šú-nu¹</i> MAN EN.MEŠ- <i>e ¹mu-la-iṭ¹</i>
F-1	11b-12a	[. . .] / <i>ú-pu-šú</i> ^P <i>Aš-šur-PAP-A NUN-ú na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ¹ek¹-du ka-šid URU.URU</i> <i>u¹ ḥur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ- ¹ <i>e¹[. . .]</i>
F-2	11b-12a	[. . .] NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal¹-</i> <i>lu ek-du / [. . . mu-]la-iṭ</i>
F-3	11b-12a	<i>ur¹-du-ti ú-pu-šú</i> ^P <i>Aš-šur-PAP-A NUN-ú na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du / ka-šid URU.URU u</i> <i>ḥur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ- <i>e mu-la-iṭ</i>
F-4	11b-12a	¹ <i>ur¹-du-ti ú-pu-šú</i> ^P <i>Aš-šur-PAP-A NUN-ú na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḥur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ- <i>e / mu-la-iṭ</i>
F-6	10b-11a	<i>ur-du-ti ú-pu-[šú] / [^P]</i> <i>Aš-šur-PAP-A NUN-ú na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḥur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ- <i>e mu-la-¹iṭ¹</i>
F-8	10b-11a	<i>ur-du-ti ú-pu-šú</i> ^P <i>Aš-šur-PAP-A NUN-ú / [n]a-a-du pa-líḥ</i> DINGI[R.M]EŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ¹ka¹-šid</i> URU.URU <i>u ḥur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MES- <i>e mu-la-iṭ</i>
F-9	11b	<i>ur-du-ti ú-pu-šú</i> ^P <i>Aš-šur-PAP-A NUN-ú na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḥur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ- <i>e mu-la-iṭ</i>

F-14c	10b-11a	<i>ur-du¹-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-¹lu¹ ek-du ka-¹šid</i> URU.URU ¹ / [. . . EN.MEŠ-]e mu-la-iṭ
F-15	1a	[. . .]
F-16	10b	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du [k]a-šid</i> URU.URU <i>u ḫur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.ME[Š . . .]
F-17	10b-11a	<i>ur-du-t[i ú]-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GA[L.MEŠ] / <i>ú-šúm-gal-lu ek-du ka-šid</i> URU.URU <i>u ḫur-šá-[ni] gim-ri-šú-nu</i> MAN EN.MEŠ-e mu-la-iṭ
G-2	13a	<i>\ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú \n[a]-a-du pa-líḫ</i> DINGIR.MEŠ [. . .] <i>ú-šúm-gal-lu ek-du ka-šid</i> URU.URU <i>u ḫur-</i> <i>šá-ni¹ paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e mu-la-iṭ
G-3	12c-13a	<i>ur-du-¹ti¹ / [ú]-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du \pa-líḫ</i> DINGIR.[MEŠ G]AL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid</i> URU.URU <i>u ḫur-šá-ni paṭ gim-ri-šú-nu \</i> MAN EN.MEŠ-e mu-la-iṭ
G-4	11b-12a	<i>ur-du-ti \ú-pu-šú^P Aš-šur-PAP-A \ / [N]UN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid</i> URU.URU <i>u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e mu-la-iṭ
G-6	12b-13a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A / \NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>\ú-šúm-gal-lu ek-du ka-šid</i> URU.URU <i>u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e \mu-la-iṭ
G-7	12b-13a	<i>ur-du-ti ú-pu-[šú] / ^PAš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>\ú-šúm-gal-lu ek[-d]u ka\šid</i> URU.URU <i>u ḫur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e mu-la-iṭ
G-8	11b-12a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du / pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du \ka-šid</i> URU.URU <i>u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e mu-la-iṭ
G-9	13b-14a	¹ <i>ur-du¹-[ti . . . ^P]¹ Aš-šur-PAP-A¹ NUN-¹ú¹ / [. . .]</i>
G-10	11a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN¹-ú na-a-du ¹pa-líḫ</i> DINGIR.MEŠ ¹ \ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid</i> URU. ¹ URU ¹ <i>u ḫur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e mu-la- iṭ
G-11	12a	<i>\ur-du-ti ú-pu-šú^P Aš-šur-PAP-A \NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.[MEŠ] <i>ú-šúm-gal-lu ek-du ka-šid</i> URU.URU \ <i>u ḫur-šá-ni paṭ gim-[ri-]šú-nu</i> MAN EN.MEŠ-e mu-la-iṭ
G-12	11b-12a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-[A] / NUN-ú na-a-du pa-líḫ</i>

G-13	10b-11a	DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu \ ek-du ka-šid URU.URU u ħur-šá-ni \ paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ ur-du-ti ú-pu-šú / ^PAš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>\ ú-šúm-gal-¹lu ek-du¹ ka-šid URU.URU u ħur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ ur-du-ti ú-pu-šú ^PAš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>\ ¹ú-šúm¹-gal-lu ek-du ka-šid URU.URU u ħur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ- ¹ e ¹ / <i>\ mu-la-iṭ ur-du-¹ti¹ / ú-pu-šú ^PAš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>\ ú-šúm-gal-lu ek-du ka-šid URU.URU \ u ħur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ \ ur-du-ti ú-pu-šú ^PAš-šur-PAP-A NUN-ú na-a-du \ pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU ¹u¹ [ḫ]u[r-šá-n]i paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ ur-du-ti ú-pu-šú ^PAš-šur-P[A]P-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>/ ú-šúm-gal-lu ek-du ka-šid URU.URU u ħur-šá-ni paṭ gim-ri-šú-nu \</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i> [. . .] / <i>ú-šúm-gal¹-lu¹ ek-du \ ka-šid UR[U].URU u ħur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ- ¹ e ¹ <i>mu-la-iṭ ur-du-ti \ ú-pu-šú ^PAš-šur-PAP-A NUN-ú na-a-du pa-líḫ /</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u ħur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ ur-du-[ṭ]i ú-pu-šú ^PAš-šur-PAP-A \ NUN-ú na-a-du pa-líḫ</i> DI[NGIR.MEŠ . . .] / <i>¹ú¹-šúm-gal-lu ek-du ka-šid URU.URU u ħur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ \ ur-du-ti ú-pu-šú ^PAš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu e¹k-d¹[u k]a-šid URU.¹URU¹ u ħur-šá-ni \ paṭ gim-ri-šú-nu \</i> MAN EN.MEŠ-e <i>mu-la-iṭ ur-du-ti / ú-pu-šú ^PAš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GA[L.]MEŠ <i>ú-šúm-gal-lu ek-du ka-ši[d . . .] ¹u ħur-šá-ni¹ / ¹p¹aṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ [u]r-du-ti ú-pu-šú ^PAš-šur-PAP¹-A \ NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>\ ú-šúm-gal-lu ek-du¹ ka¹-šid URU.URU u ħur¹-šá-ni paṭ gim-ri-šú-nu \</i> MAN EN.MEŠ-e / [. . .] <i>ur-du-ti ú-[pu-šú ^PAš-šur]-PAP-[A N]UN-ú \ na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du . . . /</i> MAN
G-14	10b-11a	
G-15	9c-10a	
G-16	10b	
G-18	14b-15a	
G-20	11b-12a	
G-29	12b-13a	
G-30	10b-11a	
G-31	12	
G-c-2	16b-18a	
G-d-1	11b-12a	
G-d-2	10b-11a	

		EN.MEŠ-e mu-la-iṭ
G-e-1	11b-12a	ur-du-ti ú-pu-šú \ ^P Aš-šur-PAP-A NUN-ú na-a- ^r du ¹ pa-líḫ DINGIR.MEŠ GAL.MEŠ ú-šúm-gal-lu ek-du / ka-šid URU.URU u ḫur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ
G-e-2	10b-11a	ur-du-ti ú-pu-šú / ^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ DINGIR.MEŠ GAL.MEŠ ú-šúm-gal-lu ek-du ka-šid URU.URU u ḫur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ
H-1	14b	ur-du-ti ú-pu-šú ^P Aš-šur-PAP-A NUN-ú na-a-du \ pa-líḫ DINGIR.MEŠ \ GAL.MEŠ ú-šúm-gal-lu \ ek-du ka-šid URU.URU u ḫur-šá-ni \ paṭ gim-ri-šú-nu MAN EN.MEŠ- ^r e ¹ mu-la-iṭ
H-2	15b-16a	ur-du-ti \ ú-pu-šú ^P Aš-šur-PAP-A NUN- ^r ú ¹ [n]a-a-du pa-líḫ DINGIR\MEŠ GAL(.MEŠ)\ / ú-šúm-gal-lu ek-du ka-šid URU.URU u ḫur-šá-ni paṭ gim-ri-šú-nu MAN \ EN.MEŠ-e mu-la- iṭ
H-3	15b-16	ur-du-ti ú-pu-šú ^P Aš-šur-PAP-A NUN\ú / na-a-du pa-líḫ DINGIR.MEŠ GAL. ^r MEŠ ¹ ú-šúm-gal-lu ek-du ka-šid ^r URU.URU ¹ u ḫur-šá-ni paṭ gim\ri-šú-nu MAN EN.MEŠ-e mu- la-iṭ \
H-4	14b	ur-du-ti ú-pu-šú ^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ DINGIR.MEŠ GAL.MEŠ ú-šúm-gal-lu ek-du ka-šid URU.URU u ḫur-šá\ -ni paṭ gim-ri-šú-nu \ MAN EN.MEŠ-e \ mu-la-iṭ
H-5	15b-16	ur-du-ti ú-pu-šú ^P Aš[-šur-PAP-A . . .] / na-a-du pa-líḫ DINGIR.MEŠ GAL.MEŠ \ ú-šúm-gal-lu ek-du ka-šid URU.URU u ḫur-šá-ni paṭ gim-ri-šú-nu MAN E[N.MEŠ-e . . .]
H-9	11b-12a	ur ¹ -du-ti ú-pu-šú / ^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ DINGIR.MEŠ GAL.MEŠ ú-šúm-gal-lu ek-du ka-šid \ URU.URU u ḫur\ -šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ
H-10	15b-16a	ur-du-ti \ ú-pu-šú ^P Aš-šur-PAP-A \ NUN-ú na-a-du \ pa-líḫ [. . .] / ú-šúm- ^r gal ¹ -lu ek-du ka-šid URU.URU u ḫur-šá-ni paṭ gim-ri-šú- nu \ MAN EN.MEŠ-e mu-la-iṭ \
H-12	16b-17a	ur-du-ti ú-pu-šú ^P Aš-šur-PAP-A . . . / [. . .] ^r URU ¹ .URU u ḫur ¹ - šá-ni paṭ gim-ri-šú-nu MEN EN.MEŠ-e \ mu-la-iṭ
H-14	14b-15a	ur-du-ti ú-pu-šú ^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ DINGIR.MEŠ / GAL.MEŠ ú-šúm-gal-lu ek-du ka-šid URU.URU u ḫur-šá-ni paṭ gim-ri-šú-nu \ MAN EN.MEŠ-e \ mu-la-iṭ
H-23	19b-21a	[ur-du-ti] / [ú-pu]-šú \ ^r P ¹ Aš-šur- ¹ PAP-A NUN- ^r ú ¹ [na-] ^r a ¹ -du pa- líḫ DINGIR.MEŠ \ GAL-M[EŠ ú-šúm-gal-lu ek-du ka- ^r šid

		URU.URU ¹ [<i>u ħur-šá-ni</i>] / [<i>paṭ gi</i>] ¹ <i>m-ri</i> ¹ -šú-nu \ ¹ MAN EN ¹ .MEŠ- <i>e mu-la-iṭ</i>
H-27	15b-16a	<i>ur-du-ti ú-pu-šú</i> \ ^P Aš-šur-PAP-A NUN-ú <i>na-a</i> -[<i>du</i>] / [. . . ú-]šúm- <i>gal-lu \ ek-du ka-šid</i> \ URU.URU <i>u ħur-šá-ni paṭ gim</i> ¹ - <i>ri-šú-nu</i> ¹ \ MAN EN.MEŠ- <i>e \ mu-la-iṭ</i>
H-29	14b-15a	<i>ur-du-ti ú-pu-šú</i> ^P Aš-šur-PAP-A NUN-ú <i>na-a</i> \- <i>du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid</i> URU.URU <i>u</i> <i>ħur-šá-ni</i> / ¹ <i>paṭ</i> ¹ <i>gim-ri-šú-nu</i> MAN EN.MEŠ- <i>e \ mu-la-iṭ</i>
H-30	14b-15a	<i>ur</i> \- ¹ <i>du</i> ¹ [- <i>ti</i>] ¹ <i>ú</i> ¹ - <i>pu-šú</i> ^P Aš-šur-PAP-A \ NUN\ -ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ \ <i>ú</i> \-šúm- <i>gal-lu / ek-du ka-šid</i> \ UR[U.URU . . . <i>ħur</i>]-šá-ni <i>paṭ gim-ri-šú-nu</i> MAN EN.MEŠ- <i>e \</i> <i>mu-la-iṭ</i>
H-31	16b-17a	¹ <i>ur</i> ¹ - <i>du-ti ú-pu-šú</i> ^P Aš-šur-PAP-A NUN-ú / \ <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid</i> URU.URU <i>u</i> <i>ħur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN\MEŠ- <i>e mu-la-iṭ</i>
H-32	16b-17a	<i>ur-du-ti ú-pu-šú</i> ^P Aš-šur-PAP-A NUN-ú <i>na-a</i> - ¹ <i>du</i> ¹ <i>pa-líḥ</i> DINGIR.MEŠ [?] \ GAL.MEŠ / <i>ú-šúm-gal-lu \ ek-du \ ka-šid</i> URU.URU \ <i>u ħur</i> \-šá-ni <i>paṭ gim-r</i> [<i>i</i>]- ¹ <i>šú</i> ¹ - <i>nu</i> MAN EN.MEŠ- <i>e \</i> <i>mu-la-iṭ</i>
H-33	15a	\ <i>ur-du</i> - ¹ <i>ti</i> ¹ [. . .] ^P Aš-šur-PAP-A NUN-ú ¹ <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du</i> [<i>k</i>] <i>a-šid</i> URU.URU \ <i>u ħur-šá-ni \ paṭ gim-ri-šú-nu</i> MAN EN.MEŠ- <i>e</i> [<i>mu-la-i</i>] <i>t</i>
H-34	17-18a	<i>ur-du-ti ú-pu-šú</i> ^P Aš-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ \ <i>ú-šúm-gal-lu ek</i> \- <i>du ka-šid</i> URU.URU <i>u ħur</i> \-šá-ni <i>paṭ gim-ri-šú-nu</i> / ¹ MAN ¹ EN.MEŠ- <i>e mu-la-iṭ</i>
H-35	17b-19a	<i>ur-du-ti / ú-pu-šú</i> ^P Aš-šur-PAP-A NUN-ú ¹ <i>na</i> ¹ - <i>a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid</i> URU.URU <i>u</i> <i>ħur</i> ¹ -šá-ni <i>paṭ gim-ri-šú-nu</i> MAN EN.MEŠ- <i>e /</i> [<i>m</i>] <i>u-la-iṭ</i>
H-b-1	15b-16a	<i>ur-du-ti ú-pu-šú</i> ^P Aš-šur-PAP-A NUN-ú \ <i>na-a-du \ pa-líḥ</i> DINGIR.MEŠ \ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid</i> URU.URU <i>u</i> <i>ħur-šá-ni paṭ gim-ri-šú-nu</i> / MAN EN.MEŠ- <i>e mu-la</i> -[<i>iṭ</i>] \
H-b-2	14b-15a	<i>ur</i> \- ¹ <i>du-ti ú-pu</i> ¹ -šú ¹ ^P Aš-šur-PAP-A \ ¹ NUN ¹ -ú <i>na-a-du pa</i> - ¹ <i>líḥ</i> ¹ DINGIR\ ¹ MEŠ \ GAL \ MEŠ <i>ú-šúm-gal</i> [- <i>lu</i>] / [. . . E]N.MEŠ- <i>e</i> ¹ <i>mu</i> \- <i>la-i</i> [<i>t</i>]
H-d-2	15b-16a	<i>ur-du-ti</i> ¹ <i>ú-pu-šú</i> ^P Aš-šur ¹ -[PAP-A] \ [. . .] / ¹ GAL.MEŠ <i>ú-šúm-</i> <i>gal-lu</i> ¹ [. . .] \ ¹ <i>ka-šid</i> URU.URU <i>u ħur-šá-ni</i> ¹ \ <i>paṭ gim-ri</i> - ¹ <i>šú-nu</i> MAN EN ¹ . [MEŠ- <i>e</i>] \ [. . .]

I-1	12	<i>ur¹-du-ti \ ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU¹ u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
I-7	11b-12a	[. . .] / NUN-ú na-a-du pa-líḫ DINGIR. ¹ MEŠ GAL ¹ .MEŠ <i>ú-šúm-</i> <i>gal-lu ek-du ka-šid URU.URU u ḫur-šá-ni paṭ [gi]m-ri-šú-nu</i> MAN EN.MEŠ-e mu-la-iṭ
I-12	11b-12a	<i>u[r]-^rdu¹-ti ú-pu-uš^P Aš-šur-PAP-A NUN-ú / na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e m[u-l]a-iṭ</i>
I-13	11b-12a	<i>ur-du-ti ú-^rpu-uš^P Aš-šur-PAP-A NUN¹-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ / <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḫur-šá-^rni¹ paṭ gim-ri-šú-nu MAN EN.[ME]Š-e mu-la-iṭ</i>
I-17	4a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>^rú¹-šúm-gal-lu ^rek¹-du ka-šid</i> [U]RU.URU <i>u ḫur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-</i> <i>iṭ</i>
I-18	5b	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal[l-lu . . .]</i>
I-25	11b	<i>ur-du-ti ú-pu-uš^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
I-30	11b-12a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e / mu-la-iṭ</i>
L-1-2	13b-14	<i>ur-du-ti ú-pu-šú / ^PAš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
L-5	11b-12a	<i>u[r-du-ti . . .] / [ú]-šúm-gal¹-lu ek-du ka-šid URU.URU u ḫur-šá-</i> <i>^rni¹ paṭ gim-ri-šú-nu MAN EN.MEŠ-e \ m[u-la-iṭ]</i>
L-6	13b-14a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du [. . . ḫur]-šá-ni</i> <i>paṭ gim-ri-šú-nu [. . .] / [. . .] ^rmu\la-iṭ</i>
L-7	13b-14a	<i>ur-du\-t[i] ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du / pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du[k]a-šid</i> URU.U[RU] <i>u ḫur-šá-ni paṭ gim-ri-šú-nu \ MAN EN.MEŠ\ -e mu-</i> <i>la\-[i]ṭ</i>
L-8	14b-16a	<i>ur-d[u]-ti \ ú-pu-šú / ^PAš-šur-PAP-A NUN-ú na-a-du \ pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ \ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i>

L-10	16	<p><i>hur-¹šá¹-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e / <i>mu-la-iṭ</i> ¹ur¹-du-ti ú-pu-šú / ^PAš-šur-PAP-A NUN-ú ¹na¹-a-du pa-líḥ DINGIR.MEŠ GAL.MEŠ ú-šúm-gal-lu ek-du ka-šid \ URU.URU <i>u hur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i></p>
L-11	12b-13a	<p><i>ur-du-ti ú-pu-šú / ^PAš-šur-PAP-A NUN-ú na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ ú-šúm-gal-lu ek-du ka[-š]id URU.URU \ <i>u hur-šá-ni \ paṭ ¹gim-ri-šú-nu¹ [MAN] ¹EN¹.MEŠ-e mu-la-iṭ</i></p>
L-17	13b-14	<p><i>ur-du-t[i] / ú-pu-šú ^PAš-šur-PAP-A NUN-ú na-a-du pa-líḥ</i> DINGIR.MEŠ GAL\M[E]Š ú-šúm-gal-lu ek-du ka-šid URU.URU <i>u hur-šá-ni \ paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i></p>
L-18	14b-15a	<p><i>ur-du-ti û-pu-šú ^PAš-šur\ -PAP-A NUN-ú . . . / [. . . DINGIR].MEŠ</i> GAL.MEŠ ú-šúm\ -gal-lu ek-du ka-šid URU.URU <i>u hur-šá-ni paṭ</i> <i>gim-ri-šú-nu</i> MAN EN\MEŠ-e <i>mu-la-iṭ \</i></p>
L-20	15b-16a	<p><i>ur-du-ti \ ú-p[u-šú . . .] / [. . .] ¹ú¹-šúm-gal\ -lu ek-du ka-šid</i> URU.URU <i>u hur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e \ <i>mu-</i> <i>l[a-iṭ]</i></p>
L-33	14b-15a	<p><i>ur-du-ti ú-pu-šú \ ^PAš-šur-PAP-A NUN-ú na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ ú-šúm-gal-lu \ [. . .] / [. . . g]im-ri-šú-nu \ MAN EN.MEŠ-e <i>mu-la-iṭ \</i></p>
L-34	13b-14a	<p><i>[u]r-du-ti \ [. . .] / pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ ú-šúm-gal-lu \ <i>ek-du ka[-š]id</i> URU.⟨URU⟩ <i>u hur-šá-ni paṭ gim{-ri-šú-nu} \ ¹uSIPA</i> \ MAN EN.[M]EŠ \ [. . .]</p>
L-35	15b-16a	<p><i>ur-du-ti ú-pu-šú / ^PAš-šur-PAP-A NUN-ú na-a-du pa-líḥ</i> DINGIR.MEŠ \ GAL.MEŠ ú-šúm-gal-lu ek-du \ ka-šid URU.URU <i>u hur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i></p>
L-36	16b-17a	<p><i>ur-du-ti ú-pu-šú \ ^PAš-šur-PAP-A \ NUN-ú na-a-du pa[-líḥ] /</i> ¹DINGIR¹.MEŠ GAL.MEŠ ú-šúm-gal-lu ek-du ka-šid URU.URU <i>u hur-šá-ni paṭ gim-ri-¹šú¹-nu</i> MAN EN.MEŠ-e <i>mu-l[a]-iṭ</i></p>
N-6	10b-11a	<p><i>ur¹-du-ti ú-pu-šú \ ^PAš-šur-PAP-A NUN-ú na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ / [. . .] ¹URU¹.URU <i>u hur-šá-ni paṭ gim-</i> <i>ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i></p>
N-8	12b-13a	<p><i>ur¹-du-ti ú-[pu-šú . . .] / na-a-du pa-líḥ</i> DINGIR¹.MEŠ GAL.MEŠ ú-šúm¹-gal-lu \ ek-¹du¹ \ ka¹-šid URU.URU¹ <i>u hur¹-šá-ni paṭ gim-ri-</i> <i>šú-nu</i> MAN EN.MEŠ-e <i>mu-la-[iṭ]</i></p>
N-12	12b-13a	<p>⟨ur-⟩<i>du-ti ú-pu-šú ^PAš-šur-PAP-A NUN-ú na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ \ ú-šúm-¹gal-lu¹ \ ek-du ka-šid URU¹.URU¹ ⟨<i>u hur-</i>⟩<i>šá-ni paṭ gim-ri-šú{-nu}</i> ¹MAN¹ EN.ME[Š-e] /</p>

		<i>mu-la-iṭ</i>
N-13	10b-11a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A [. . . na]-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu / [. . .] EN.MEŠ-e \mu-la-iṭ</i>
N-16	10b-11a	<i>ur-du-ti \ú-pu-šú^P Aš-šur-PAP-A NUN-ú \na-a-d[u p]a-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu / [MA]N EN.MEŠ-e \mu-la-iṭ \</i>
N-17	10a	<i>[u]r-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu MAN¹ \EN.MEŠ-e \mu-la-iṭ</i>
N-19	11b-12a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú \na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu / ek-du ka-šid URU.URU u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
P-2	15b-17a	<i>ur¹-du-ti ú-pu-^ršú¹ ^PAš-šur-PAP-A NUN-ú / na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e / [m]u-la-iṭ</i>
P-3	11b-12a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-^rú¹ na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḫur-šá-ni / paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
P-4	11b	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú ^rna¹-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ ¹ <i>ú[-š]úm-gal-lu ek-du ka-šid URU.^rURU</i> <i>u ḫur¹-šá-^rni paṭ gim-ri-šú-nu¹ MAN EN.MEŠ-e¹ mu-la-iṭ</i>
S-1	11b-12a	<i>ur-du-ti ú-pu-šú / [. . . ú-šúm-gal]-lu ek-du ka-šid URU.URU u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
S-2	10b-11a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú / na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du \ka-šid URU.URU u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
S-3	11	<i>[ur-du-t]i ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>ḫur-šá-ni \paṭ gim-ri-šú-^rnu¹ [. . .]</i>
S-4	12b-13a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A \NUN-ú na-^ra¹-[du . . .</i> GA]L.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u ḫur-šá-ni / paṭ</i> <i>gim-ri-šú-nu MAN EN\MEŠ-e mu-la-iṭ</i>
S-6	10b-11a	<i>ur-du-ti ú-pu-šú^P Aš-š[ur-PAP-A . . .] / ek-du ka-šid URU.URU u</i> <i>ḫur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
S-7	9b-10a	<i>ur-du-ti / ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i>

S-8	10b-11a	<p><i>hur-šá-ni paṭ gim-[r]i-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i> [. . .] / ^PA-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-l[u]</i> <i>ek-du</i> ^r<i>ka</i>¹-šid URU.URU <i>u</i> ^r<i>hur</i>¹-šá-ni <i>paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i></p>
S-11	10b	<p><i>ur-du-ti ú-pu-šú</i> ^PAš-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu</i> <i>ek-du ka-šid</i> URU.URU <i>u</i> <i>hur-šá-ni paṭ gim-ri-šu-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i></p>
S-12	15b-16a	<p><i>ur-du-ti ú-pu-šú</i> ^PAš-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu</i> <i>ek-du</i> / <i>ka</i>^r-šid URU.URU <i>u hur</i>¹-šá-ni <i>paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i></p>
S-13	12b-13a	<p><i>ur-du-ti ú-pu-šú</i> ^PAš-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu</i> <i>ek-du ka-šid</i> URU.URU / <i>u</i> <i>hur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i>¹</p>
S-15	11b	<p>[. . . NU]N-ú [. . . GA]L.MEŠ <i>ú-šúm-gal-lu</i> <i>ek-du ka-šid</i> URU.URU <i>u hur-šá-ni paṭ gim-ri-sú-nu</i> MAN E[N].MEŠ-[<i>e mu-</i> <i>]a-iṭ</i></p>
S-17	11b-12a	<p><i>ur-du-ti ú-pu-šú</i> ^PAš-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu</i> <i>ek-du</i> / <i>ka-šid</i> URU.URU <i>u</i> <i>hur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i></p>
S-20	9b-10a	<p><i>ur-du-ti ú-pu-šú</i> ^PAš-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ / <i>ú-šúm-gal-lu</i> <i>ek-du ka-šid</i> URU.URU <i>u</i> <i>hur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i></p>
S-21	10b-11a	<p><i>ur-du-t[i] ú-pu-šú</i> ^PAš-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu</i> <i>ek-du</i> / <i>ka-šid</i> URU.URU <i>u</i> <i>hur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i></p>
S-22	10b-11a	<p><i>ur-du-ti ú-pu-šú</i> ^PAš-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu</i> <i>ek-du ka-šid</i> URU.URU . . . / [U].GAR <i>gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i></p>
S-a-1	10b	<p><i>ur-du-ti ú-pu-šú</i> ^PAš-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu</i> <i>ek-du ka-šid</i> URU.URU <i>u</i> <i>hur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e \ <i>mu-la-iṭ</i></p>
S-a-2	11b-12a	<p><i>ur-du-ti</i> ^r<i>u</i>¹-<i>pu-šú</i> ^PAš-šur-PAP(-A) NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GA[L.]MEŠ <i>ú-šúm-gal-lu</i> <i>ek-du ka-šid</i> URU.URU <i>u hur</i>^r-^r<i>šá</i>¹-ni / <i>paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i></p>
S-b-1	10b	<p><i>ur-du-ti ú-pu-sú</i> ^PAš-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu</i> <i>ek-du ka-šid</i> URU.URU <i>u</i> <i>hur-šá-ni paṭ</i> ^r<i>gim-ri-šú-nu</i> MAN EN^r[.MEŠ-e . . .]</p>

S-b-2	10b-11a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líh</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal[l-lu] ek-du ka-šid URU.URU</i> <i>u hur-šá-ni paṭ gi^rm-ri¹-[šú-nu] / [. . . mu-la-iṭ]</i>
S-c-4	11a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líh</i> <i>‘DINGIR.MEŠ’ GAL.MEŠ ‘ú-šúm-gal-lu ek¹-du ka-šid</i> <i>URU.URU u hur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
S-d-1	10b-11a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líh</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU / u</i> <i>hur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
S-d-2	10b-11a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líh</i> DINGIR.MEŠ GAL.MEŠ <i>/ ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>hur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
T-2	11b-12a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líh</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>hur-šá-ni / paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
T-5	14b-15a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líh</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>hur-šá-ni paṭ gim-ri-šú-nu / MAN EN.MEŠ-e mu-la-iṭ</i>
T-6	10b-11a	<i>ur-du-ti / ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líh</i> DINGIR.MEŠ GAL.MEŠ <i>‘ú¹-šúm-gal-lu ek-du ka-šid URU.URU</i> <i>u hur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
T-7	9b-10a	<i>ur-du-t[i] ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líh</i> DINGIR.MEŠ GAL. <i>‘MEŠ’¹ ú-šúm-gal-[lu ek-d]u ka-šid</i> <i>URU.URU u hur-šá-ni paṭ ‘gim¹-ri-šú-nu MAN EN.MEŠ-e /</i> <i>‘mu¹-la-iṭ</i>
T-8	10b-11a	<i>ur-du-ti ú-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líh</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu / ek-du ka-šid URU.URU u</i> <i>hur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ</i>
Y-10	15b-16a	<i>ur-du-ti ú-‘pu¹-šú^P Aš-šur-PAP-A NUN-ú na-a-du ‘pa-líh¹</i> [DINGIR]. <i>‘M’EŠ GAL.MEŠ ú-šúm-gal-lu ek-du ka-šid</i> <i>URU.URU / u hur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-</i> <i>iṭ</i>
Y-11	16b-17a	<i>[ur-du]-‘ti ú¹-pu-šú^P Aš-šur-PAP-A NUN-ú na-a-du pa-líh</i> DINGIR.MEŠ <i>/ GAL.MEŠ ú-šúm-gal-lu ek-du ka-šid URU.URU u</i> <i>hur-šá-ni ‘pat¹ [gim-r]i-šú-nu MAN EN.MEŠ-‘e mu-la-iṭ¹</i>
Y-39	16b-18a	<i>ur-du-ti ú-pu-šú / [‘Aš-šur]-PAP-A NUN-ú na-a-du pa-líh</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid URU.URU u</i>

Y-45	17b-19a	<i>hur-šá-a-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e / [mu]-la-iṭ <i>ur-du-ti ú-pu-šu</i> / ^P Aš-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid</i> URU.URU <i>u</i> <i>hur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ[-e] / <i>mu-la-iṭ</i>
Y-46	17b-19a	<i>ur-du-ti ú-pu-šú</i> / [^P Aš-s]ur-PA[P-A . . . ú-šúm-ga] ^r l ¹ -lu <i>ek-du ka-</i> <i>šid</i> URU.URU <i>u hur-šá-ni paṭ gim-ri-šú-nu</i> / [. . .]
Y-47	17b-18a	[. . .] ^{rP} Aš-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ / <i>ú-šúm-gal-lu ek-[du . . .]</i>
Y-55	19b-21a	<i>ur-du-ti</i> / ^r <i>ú-pu-šu</i> ^P Aš-šur-PAP ¹ -A NUN-ú <i>na-a-du pa-líḥ</i> ^r DINGIR ¹ .MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-^ršid</i> URU.URU <i>u hur¹-šá-ni paṭ ^rgim-ri-šú-nu¹ / ^rMAN EN.MEŠ-e mu-la¹-iṭ</i>
Y-60	14-15a	[. . . <i>na</i>]-a-d[u DINGIR].MEŠ GAL.MEŠ <i>ú-šú[m-g]al-lu ek-du ka-</i> <i>šid ^rURU¹.URU u hur-šá-^rni¹ / [. . .] ^rmu-la-iṭ¹</i>
Z-3	16b-17a	<i>(ur-)</i> du-ti <i>ú-pu-šú</i> ^P Aš-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid</i> URU.URU / [. . . <i>hu</i>]r-šá-ni <i>paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i>
Z-8	10b	^r <i>ur-du-ti¹</i> [. . .]
Z-9	12b-13a	<i>ur-du-ti ú-pu-šú</i> \ ^P Aš-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> [. . .] / [.] <i>paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ¹</i>
Z-10	10b-11a	<i>ur-du-ti ú-pu-šú</i> ^P Aš-šur-PAP-A NUN-ú <i>na-a-du / pa-líḥ</i> DINGIR.MEŠ ^r GAL ¹ .MEŠ <i>ú-šúm-gal-lu ek-du ka-šid</i> URU.U[RU . . . <i>hur-šá</i>]-ni <i>paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i>
Z-b-2	11b-12a	<i>ur-du-ti ú-pu-šú</i> ^P Aš-šur-PAP-A NUN-ú <i>na-a-du / [. . . ka-š]id</i> URU.URU <i>u hur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i>
WFL-1	12b-13a	<i>ur-du-ti ú-pu-šú</i> / [. . .] <i>pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-</i> <i>gal-lu ek-du ka-šid</i> URU.URU <i>u hur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i>
WFL-2	10b-11a	<i>ur-du-ti ú-pu-šú</i> ^P Aš-šur-PAP-A NUN-ú <i>na-a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ / <i>ú-šúm-gal-lu ek-du ka-šid</i> URU.URU <i>u</i> <i>hur-šá-ni paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i>
WFL-3	17b-18a	<i>ur-du-ti ú-pu-šú</i> ^{rP} Aš-šur-PAP-A NUN-ú ¹ [<i>na</i>]- ^r <i>a-du pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu ek-du ka-šid</i> URU.URU <i>u</i> <i>hur-šá-ni¹ / paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i>
E-c-2	ii 10b-iii 1	<i>ur-du-ti / ú-pu-šú</i> ^P Aš-šur-PAP-A NUN-ú <i>na-a-du / pa-líḥ</i> DINGIR.MEŠ GAL.MEŠ <i>ú-šúm-gal-lu / ek-du ka-šid</i> URU.URU <i>u</i> <i>hur-šá-ni // paṭ gim-ri-šú-nu</i> MAN EN.MEŠ-e <i>mu-la-iṭ</i>
B-b	33b-36a	<i>ur-du-ti ú-[p]u-^ršú</i> ^P Aš-šur-PAP-A NUN-ú / <i>na-a-du pa-líḥ</i>

M-niche	16b-18a	DINGIR.MEŠ GAL.MEŠ ¹ ú-šúm-gal ¹ -lu ek-du / ka-šid URU.URU u ħur-šá-ni paṭ gim-ri-šú-[nu . . .] EN.MEŠ-e / mu-la-iṭ ur-du-ti ú-pu-šu ^P Aš-šur-PAP-A NUN-ú / na-a-du pa-líḫ DINGIR.MEŠ GAL.MEŠ ú-šúm-gal-lu ek-du ka- ¹ šid URU.URU ¹ u ħur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e / mu-la-iṭ
2.A(a).SVII	4	[. . . na-]a-du pa-li[ḫ . . .]
2010,6022.19	3	[. . . ħur-šá-]ni paṭ gim-ri-šú-nu MAN EN.[MEŠ-e . . .]
Aleppo 1	13b	ur-du-ti ú-pu-šú ^P Aš-šur-PAP-A NUN-ú na-a-du [. . .]
Aleppo 2	12a	ur-du-ti ú-pu-šu ^P Aš-šur-PAP-A NUN na-a ² -du pa-líḫ DINGIR.MEŠ GAL.MEŠ ú-šúm-gal-lu [. . .]
AO 19856	12b-13a	ur-du-ti ú-pu-šú / ^P Aš-šur-PAP ¹ -A NUN-ú na-a-du pa-líḫ DINGIR.MEŠ GAL.MEŠ ú-šúm-gal-lu ek-du ka-šid URU.URU u ħur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ
Ash L. 109.1	6b-7a	[. . . GA]L.MEŠ ú-šúm-gal-lu ek-du ka-šid URU.URU u ħur-šá-ni / [. . .]
Charité	14b-15a	[. . .] / ka-šid [URU].URU u ħur-šá-ni p[at . . .]
Detroit 50.32	17b-18	ur-du-ti ú-p[u-šú . . .] / [. . .] ¹ ħur-šá ¹ -ni paṭ gim-ri-šú-nu MAN EN.MEŠ-[e . . .]
HMA	13b-14a	[. . . ^P Aš-šur-P]AP-A NUN-ú na-a-du [p]a-líḫ DINGIR.MEŠ GAL.MEŠ / [. . .]
LA 71.73.1b	12b-13a	[. . .] / na-a-du pa-líḫ DINGIR.MEŠ GAL.MEŠ ú-šúm-gal-lu ek- du ka-šid ¹ URU.URU u ħ[ur-šá-ni . . .]
LBAF	11b-12	ur-du-ti / ú-pu-šú ^P Aš- ¹ šur ¹ -[PAP-A . . .] ¹ ú ¹ -šúm-gal-lu ek-du ka- šid URU.URU u ħur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e ¹ mu- la ¹ -iṭ
Lyon 531	11b-12a	ur-du-ti ú-pu-šú ^P Aš-šur-PAP-A Ú-ú / [. . . ḫ]ur-šá-ni paṭ gim-ri- šú-nu MAN EN.MEŠ ¹ -e mu-la-iṭ
O.274	14b-15	ur-du-ti ú-pu-šu ^P Aš-šur-PAP-A NUN-ú / na-a-du pa-líḫ DINGIR.MEŠ GAL.MEŠ ú-šúm-gal-lu ek-du ka-šid URU.URU u ħur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ
O.277	16b-18a	ur-du-ti ú-pu-šu ^P Aš-šur-PAP-A / NUN-ú na-a-du pa-líḫ DINGIR.MEŠ GAL.MEŠ ú-šúm-gal-lu ek-du ka-šid URU.URU u ħur-šá-ni paṭ gim-ri-šú-nu / MAN EN.MEŠ-e mu-la-iṭ
SF 3972	4	[. . .]u ħur-šá-ni paṭ gim-ri-[šú-nu . . .]
Zurich 1913	11b-12a	ur-du-ti ú-pu-šú ^P Aš-šur-PAP-A NUN-ú na-a-du pa-líḫ DINGIR.MEŠ GAL.MEŠ / ú-šúm-gal-lu ¹ ek ¹ -du ka-šid URU.URU u ħur-šá-ni paṭ gim-ri-šú-nu MAN EN.MEŠ-e mu-la-iṭ

Line 13

B-1	14b-15a	<i>ek-ṣu-te a-pi-ir šá-lum\ma-te la a-di-ru</i> GIŠ.LÁ / <i>ur-šá-nu la pa-du-ú mu-rib a-nun-^rte</i> MAN ¹ [ta]-na-da-a-te ^{lu} SIPA ṣa-lu-lu UB. ^r MEŠ ¹ MAN šá qí-bit KA-šú uš-ḥar-ma-ṭu KUR.MEŠ-e \
B-5	10b-11a	<i>ek-ṣu-te [a-pi]-ir šá-lum-ma-te la-di-ru</i> GIŠ.LÁ <i>ur-šá-nu la pa-du-ú mu-rib a-nun-te</i> MAN <i>ta-na-da-[a-te . . .] / [. . .]</i>
B-14	12-13a	[. . .] <i>šá-lum-ma-te la a-di-r[u . . .] / [. . .]</i>
B-15	11b-12a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru</i> GIŠ.LÁ <i>ur-šá-nu / [. . . uš-ḥar-m]a-ṭu</i> KUR.MEŠ-e
B-16	15b-17a	[. . .] / [. . . l] <i>a a-di-ru</i> GIŠ.LÁ <i>ur-šá-nu la pa-d^ru-ú mu¹-rib a-nun-t[e . . .] ta-na-da-a-te\</i> ^{lu} SIPA\ ^r ṣa ¹ -lu-lu U[B.MEŠ . . .] / [. . . uš-ḥar-ma-ṭ]u KUR.MEŠ-e
B-23	10b-11a	^r ek ¹ -ṣu-te a-pi-ir / <i>šá-lum-ma-te la a-di-ru</i> GIŠ.LÁ \ <i>ur-šá-nu la pa-du-ú m[u]-rib a-nun-te</i> MAN <i>ta-na-da-a-te</i> ^{lu} SIPA ṣa-lu\lu UB\MEŠ MAN \ <i>šá qí-bit KA-šú uš-ḥar\ma-ṭu</i> KUR.MEŠ-e
B-24	13b-14a	<i>ek-ṣu-te a-pi-ir šá-lum-m[a-te . . .] / a-nun-te</i> MAN <i>ta-na-da-a-te</i> ^{lu} SIPA ṣa-lu-lu UB.MEŠ MAN <i>šá qí-bit KA-šú uš[!]-ḥar-ma-ṭu</i> KUR.MEŠ-e
B-26	18b	<i>ek-ṣu-te a-pi-ir</i>
B-28	11b-12a	[. . .] / [. . .]
B-30	11b	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru</i> GIŠ.LÁ <i>ur-šá-nu la pa-du-^rú[m]u-rib a-nun-te</i> MAN <i>ta-na-da-a-te</i> ^{lu} SIPA ṣa-lu-lu UB.MEŠ MAN <i>šá qí-bit KA-šú uš-ḥar-ma-ṭu</i> KUR.MEŠ-e
C-3	16b-18a	<i>ek-ṣu-te a-pi-ir / [šá-l]um-ma-te la a-di-^ru¹</i> GIŠ.LÁ <i>ur-šá-nu la pa-du-ú mu-rib a-nun-te</i> MAN <i>ta-na-da-a-te</i> ^{lu^r} SIPA ṣa-lu ¹ -lu UB.MEŠ MAN <i>šá qí-bit KA-šú / [uš-ḥ]^rar-ma-ṭu¹</i> KUR. ^r MEŠ-e ¹
C-4	15b-17a	<i>ek-^rṣu-te¹ a-pi-ir / [. . . a-di-r]u</i> GIŠ.LÁ <i>ur-šá-nu la pa-du-ú mu-rib a-nun¹-te¹</i> MAN <i>ta-na-da-a-te</i> ^{lu} PA. ^r LU ¹ ṣa-lu-lu UB.MEŠ / [. . . uš-ḥar-ma-]ṭu KUR.MEŠ-e
C-11	16b-17a	<i>ek-ṣu-te a-pi-ir¹ šá-lum-ma-te la a-di-ru</i> GIŠ.LÁ <i>ur-šá-nu la pa-du-ú mu-rib a-nun-te</i> MAN <i>ta-na-da-a-te / [. . .] šá qí-bit KA-šú uš-ḥar-ma-ṭu</i> KUR.MEŠ-e
C-13	16b-17a	<i>ek-ṣ[u-t]^re¹ [. . .] ^rx¹ [. . .] ^rx¹ [. . .] / [. . .] ^rx¹ [. . .] ^rx x¹ [. . .] ^rx x¹ [. . .] ^rMAN šá qí¹-bit ^rKA¹-šú uš-ḥa[r-ma-ṭu] ^rKUR¹[.MEŠ-e]</i>

C-b-2	12b-13a	<i>ek-du-te a-pi-ir šá-lum-ma-te la \a-di-ru</i> GIŠ.LÁ <i>ur-šá-nu la pa-du-ú mu-rib / a-nun-te</i> MAN <i>ta-na-da-a-te</i> ^{lú} SIPA <i>ša-lu-lu</i> UB.MEŠ MAN <i>šá qí-bit KA-šú uš-ḫar-ma-tu</i> KUR. ¹ MEŠ- <i>e</i> ¹
D-2	11b-12a	¹ <i>ek-ṣu-te a-pi</i> ¹ -[<i>ir</i>] ¹ <i>šá-lum-ma-te la a-di-ru</i> ¹ [. . <i>ur-sá</i>]- ¹ <i>nu la pa-du</i> ¹ - <i>ú mu-rib a-nun-te</i> MAN <i>ta-na-da-a-te</i> ¹ / ¹ <i>lú</i> SIPA <i>ša-lu-lu</i> UB.MEŠ MAN <i>šá qí-bit KA-šú uš-ḫar-ma-tu</i> KUR.MEŠ- <i>e</i> ¹
D-5	12c-13a	¹ <i>ek-ṣu</i> ¹ -[<i>te</i>] / [. .]
D-7	12b-13a	<i>ek-ṣu-te a-pi-¹ir¹ šá-lum-ma</i> ¹ - <i>te la-di-ru</i> GIŠ.LÁ <i>ur-šá-nu la pa-du-ú mu-rib a-nun-te /</i> MAN <i>ta-na-da-a-te</i> ^{lú} SIPA <i>ša-lu-lu</i> UB.MEŠ MAN <i>šá qí-bit KA-šú uš-ḫar-ma-tu</i> KUR.MEŠ- <i>e</i>
D-8	11b	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-¹ru</i> GIŠ.LÁ <i>ur-šá-nu la</i> ¹ <i>pa-du-ú</i> ¹ <i>mu-rib a-nun</i> ¹ - <i>te</i> MAN <i>ta-na-da-a-te</i> ^{lú} SIPA <i>ša-lu-l[u]</i> UB.MEŠ MAN <i>šá qí-bit KA-šú uš-ḫar-ma-tu</i> ¹ KUR.MEŠ- <i>e</i> ¹
E-5	15b-16a	<i>ek-ṣu-te a-pi-¹ir šá-lum-ma-te la a-di-ru</i> ¹ GIŠ.LÁ ¹ <i>ur-šá-nu la pa-du</i> ¹ -[<i>ú</i>] / ¹ <i>mu-rib a-nun</i> ¹ - <i>te</i> MAN <i>ta-¹na-da-a-te</i> ¹ ^{lú} SIPA <i>ša-lu-lu</i> ¹ UB ¹ .MEŠ MAN <i>šá qí-bit</i> ¹ KA- <i>šú</i> ¹ <i>uš-¹ḫar</i> ¹ - <i>ma-¹tu</i> KUR ¹ .MEŠ- ¹ <i>e</i> ¹
F-1	12b-14a	[. .] / <i>a-pi-ir šá-lum-ma-te la a-di-ru</i> GIŠ.LÁ <i>ur-šá-nu la pa-du-ú mu-¹rib a</i> ¹ - <i>nun-te</i> MAN <i>ta-na-da-te</i> ^{lú} SIPA <i>ša-lu-lu</i> UB ¹ .MEŠ[. .] / <i>uš-ḫar-ma-tu</i> KUR.MEŠ- <i>e</i>
F-2	12b-13a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru</i> GIŠ.LÁ <i>ur-šá-nu</i> / [. . ^{lú}]SIPA <i>ša-lu-lu</i> UB.MEŠ MAN <i>šá qí-bit KA-šú uš-ḫar-ma-tu</i> ¹ KUR.MEŠ- <i>e</i>
F-3	12b-13a	<i>ek-ṣu-te a-pi-ir</i> ¹ <i>šá-lum-ma-te la a</i> ¹ - <i>di-ru</i> GIŠ.LÁ <i>ur-šá-nu la pa-du-ú mu-rib a-nun-te</i> MAN <i>ta-na-da-te</i> ^{lú} SIPA <i>ša-lu-lu</i> UB.MEŠ MAN <i>šá qí-bit</i> ¹ KA ¹ -[<i>šú</i>] / <i>uš-ḫar-ma-tu</i> ¹ KUR.MEŠ- <i>e</i>
F-4	12b	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru</i> GIŠ.LÁ <i>ur-šá-nu</i> ¹ <i>la pa-du-ú mu-rib a-nun-te</i> MAN <i>ta-na-da-te</i> ^{lú} SIPA <i>ša-lu-lu</i> UB.MEŠ MAN <i>šá qí-bit KA-šú uš-ḫar-ma-tu</i> KUR.MEŠ- <i>e</i>
F-6	11b-12a	<i>ek-ṣu-te a-pi</i> ¹ - <i>ir šá-lum-ma-te la a-di-ru</i> GIŠ.LÁ <i>ur-šá-nu</i> <i>l[a pa-du-ú] / mu-rib a-nun-te</i> MAN <i>ta-na-da-a-te</i> ^{lú} SIPA <i>ša-lu-lu</i> UB.MEŠ MAN <i>šá qí-bit KA-šú uš</i> ¹ - <i>ḫar-ma-tu</i> KUR.MEŠ- <i>e</i>
F-8	11b-12a	<i>ek-ṣu-te a-pi-ir</i> ¹ <i>šá-lum-ma-te la a-di-ru</i> GIŠ.LÁ <i>ur-šá-nu</i> / [<i>l</i>]a <i>pa-du-ú [m]u-rib a-nun-te</i> ¹ MAN <i>ta-na-da-a-te</i> ^{lú} SIPA <i>ša-lu-lu</i> UB.MEŠ MAN <i>šá qí-bit KA-šú uš-ḫar-ma-tu</i> KUR.MEŠ- <i>e</i>
F-9	11c-12a	<i>ek-ṣu-te a-pi</i> [<i>ir</i>] / [<i>šá-l</i>]um- <i>ma-te la a-di-ru</i> GIŠ.LÁ <i>ur-šá-nu la pa-du-ú mu-rib a-nun-te</i> MAN <i>ta-na-da-a-te</i> ^{lú} SIPA <i>ša-lu-lu</i>

F-14c	11b-12a	UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-ṭu KUR.MEŠ-e ek-ṣu-te a ¹ -pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa- du-ú mu-rib a-nun-te MAN ta-na- ^r da ¹ -te ^{lu} rSIPA ṣa-lu-lu ¹ / [. . . uš-ḥar]-ma-ṭu KUR.MEŠ-e
F-15	1b-2a	[. . .] ^r x x ¹ / [. . .]
F-16	10c-11a	[. . .] / a-pi- ^r ir ¹ šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du- ú mu-rib a-nun-te MAN ta-na-da-a-te [^{lu}]SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-ṭu KUR.MEŠ- ^r e ¹
F-17	11b-12a	ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru [GIŠ.]LÁ ur-šá-nu la pa- du-ú mu-rib a-nun-te MAN ta-na-da- ^r a ¹ -[te] / ^{lu} SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš[-ḥar-ma-ṭ]u KUR.MEŠ-e
G-2	13b-15a	ek-ṣu-te / \a-pi-ir šá-lum-ma-te la a-di-ru \ GIŠ.[L]Á ur-šá-nu la pa-du[-ú] \ mu-rib a-nun-te MAN ta-na-da-a-te ^{lu} SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-ṭu / \ KUR.MEŠ-e
G-3	13b-14a	ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du- u mu-rib / [a-nu]n-te MAN ta-na-da-te ^{lu} SIPA \ ṣa-lu-lu UB.ME[Š MAN šá q]í-bit KA-šú uš-ḥar-ma-ṭu KUR.MEŠ-e
G-4	12b-13a	ek-ṣu-te a-pi ¹ -ir šá-lum-ma-te ¹ \ la a-di-ru \ / ^r GIŠ ¹ .LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-te ^{lu} SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-ṭu KUR.MEŠ-e
G-6	13b-14a	ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru / \ GIŠ.LÁ ur-šá-nu la pa- du-ú mu-rib \ a-nun-te MAN ta-na-da-te ^{lu} SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú \ uš-ḥar-ma-ṭu KUR.MEŠ-e
G-7	13b-14a	[e]k-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ [. . .] / [l]a pa- du-ú mu-rib a-nun-te MAN ta-na-da-a-te \ ^{lu} SIPA ṣa-lu-lu UB[.M]EŠ \ MAN šá qí-bit KA-šú uš-ḥar-ma-ṭu KUR.MEŠ-e
G-8	12b-13a	ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu / la pa- du-ú mu-rib a-nun-te MAN ta-na-da-te ^{lu} SIPA ṣa-lu-lu \ UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-ṭu KUR.MEŠ-e
G-9	14b-15a	[. . .] ^r x x x x x ¹ / [. . . mu-]rib ^r a-nun ¹ -te MAN ta-na-da-a-te ^{lu} SIPA ṣa-lu-lu UB.MEŠ[. . .]šá qí-bit KA-šú uš-ḥar-ma-ṭu KUR.MEŠ-e
G-10	11b-12a	ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-[ru . . .] / ur-šá-nu la pa-du-ú ^r mu-rib a-nun-te ¹ MAN ta-na-da-a-te \ ^{lu} SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú ^r uš ¹ -ḥar-ma-ṭu KUR.MEŠ-e
G-11	12b-13	ek-ṣu-te / \a-pi-ir šá-lum-ma-te la a\di-ru GIŠ.LÁ ur-šá-nu la pa- du-ú mu-rib a-nun-te MAN ta-na-da-a-te ^{lu} SIPA \ ṣa-lu-lu

G-12	12b-13a	UB.MEŠ MAN šá q[í-]bit KA- ^r šú uš ¹ -ḫar-ma-ṭu KUR.MEŠ-e ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.L[Á] / ur-šá-nu ¹ la pa- du-ú mu-rib a-nun-te MAN ta-na-da-a-te ^{lu} SIPA ṣa-lu-lu UB.MEŠ \ MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR.MEŠ-e
G-13	11b-12a	ek-ṣu-te a-pi-ir šá-lum-ma-te / la a-di-ru GIŠ.LÁ ur-šá-nu la pa- du-ú \ mu-rib a-nun-te MAN ta-na-da-a-te ^{lu} SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR.MEŠ-e
G-14	11b	ek-ṣu-te a-pi-ir šá-lum-ma-te \ la a-di-ru GIŠ.LÁ ur- ^r šá ¹ -nu la pa- du-ú mu-rib a-nun-te MAN ta-na-da-te \ ^r luSIPA ¹ ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR.MEŠ-e
G-15	10b-11a	ek-ṣu-te a-pi-ir šá-lum-ma-te la a[-di-r]u / GIŠ.LÁ ur-šá-nu \ la pa-du-ú mu-rib \ a-nun-te MAN ta-na-da-te ^{lu} SIPA \ ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR.MEŠ-e
G-16	10c-11a	ek-ṣu-te a-pi-ir ¹ šá-lu[m-ma]- ^r te ¹ / la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib \ a-nun-te MAN ta-na-da-a-te ^{lu} SIPA ṣa-lu-lu UB. ^r MEŠ ¹ MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR.MEŠ-e
G-18	15b-16	ek ¹ -ṣu-te ^r a ¹ -pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa- du-ú / mu-rib a-nun-te MAN ta-na-da-a-t[e] ^{lu} SIPA ṣa-lu-lu UB.MEŠ \ MA[N] šá qí-bit KA-šú {uš-}ḫar-ma-ṭu KUR.MEŠ-e
G-20	12b-13a	ek-ṣu-te a-[pi-ir . . .] / MAN ta-na-da-a-te ^{lu} SIPA ṣa\lu\lu UB.MEŠ MAN šá ^r qí ¹ -bit KA-šú uš-ḫar ¹ -ma-ṭu KUR.MEŠ[-e]
G-29	13b-15a	ek-ṣu-te a-pi-ir šá-lum-ma\te la a- ^r di ¹ -ru GIŠ.LÁ ur-šá-nu la pa ¹ - du-ú / mu-rib a-nun-te MAN ta-na-da-te ^{lu} SIPA ṣa-lu-lu UB.MEŠ «ú-šúm-gal-lu ek-du ka-šid URU.URU {u} ḫur ¹ -šá-ni paṭ gim-ri-šú- nu MAN EN.MEŠ-e mu-la-it ek\ṣu-te a-p[i]-ir šá-lum-ma-te la a- di-ru / GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na- da-a-te ^{lu} SIPA ṣa-lu-lu UB.MEŠ» MAN šá qí-bit KA-šú uš-ḫar- ma-ṭu KUR.MEŠ-e
G-30	11b-12a	ek-ṣ[u-te] a-pi-ir šá-lum-ma-te \ la a-di-ru GIŠ.LÁ ur-šá-nu \ / [l]a pa-du-ú mu-rib a-nun-te MAN ta-na-da-te ^{lu} SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú \ uš-ḫa[r-m]a-ṭu KUR.MEŠ-e \
G-31	13	ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du- ú mu-rib \ a-nun-te MAN ta-na-da-[(a)-te] ^r luPA ¹ .LU ṣa-lu-l[u] UB.MEŠ \ MAN šá qí-bit KA-šú \ uš-ḫar-ma-ṭu KUR.MEŠ-e
G-c-2	18b-20a	ek-ṣu-te a-pi-ir šá-lum-ma-te la a-[di]- ^r ru GIŠ.LÁ ur-šá-nu ¹ / [l] ^r a pa ¹ -du-ú mu-rib a-nun-te MAN ta-na-da-te ^{lu} PA. ^r LU ṣa-lu ¹ -lu UB.MEŠ MAN[š]á qí-bit KA-šú / uš- ^r ḫar ¹ -ma-ṭu KUR.MEŠ-e

G-d-1	12b-13a	<i>[e]k-ṣu-te a-p[i]-ir šá-lum-ma-te \ la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú \ mu-rib a-nun-te MAN ta-na-da-a-te ^{lu}SIPA \ ṣa-lu-lu UB.MEŠ \ MAN šá qí-bit KA¹-šú / [. . . K]UR.MEŠ-e</i>
G-d-2	11b-12a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di[-ru] GIŠ.LÁ ur-šá-nu l[a] pa-du-ú \ mu-rib a-nun-te MAN ta-na-da-a-te ^{lu}SIPA \ ṣa-lu-lu UB.MEŠ . . . / KUR.MEŠ-e</i>
G-e-1	12b-13a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ^rur¹-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te¹ / ^{lu}SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-ṭu KUR.MEŠ-e</i>
G-e-2	11b-13a	<i>ek-ṣu-te a-pi-ir / šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te ^{lu}PA[?].LU ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-ṭu / KUR.MEŠ-e</i>
H-1	14c-16a	<i>ek-ṣu-te / a-pi-ir \ šá-lum-ma-te \ la a-di-ru GIŠ.LÁ \ ur-šá-nu \ la pa-du-ú mu-rib \ a-nun-te MAN ta-na-da-a-te \ ^{lu}SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú / uš-ḥar\ma-ṭu KUR.MEŠ\e</i>
H-2	16b-17a	<i>ek-^rsu¹-te a-pi-ir šá-lum-ma-te \ la a-di-ru \ GIŠ.LÁ \ / ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te ^{lu}SIPA \ ṣa-lu-lu \ UB.MEŠ MAN šá qí-bit KA-šú uš-ḥ[ar]-ma-ṭu KUR.MEŠ-e</i>
H-3	17-18a	<i>ek\ṣu-te a-pi-ir šá-lum-ma-te \ la a-di-[ru] GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na\da-a-t[e] / ^{lu}PA\LU ṣa-lu-lu UB\M[EŠ] MAN šá qí-bit KA-šú uš-ḥar-ma\ṭu KUR.[MEŠ]-e</i>
H-4	15-16a	<i>^rek¹-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du\ú mu-rib a-nun-te MAN ta-na-da-a-te ^{lu}SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš\ḥar\ma-ṭu / [KUR].MEŠ-e</i>
H-5	17-18a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te \ la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN t[a-na-da-a-te] / ^{lu}SIPA ṣa-lu-lu UB.MEŠ \ MAN šá qí-bit KA-šú uš-ḥar-ma-ṭu KUR.MEŠ-e</i>
H-9	12b-13	<i>ek-ṣu-te a-pi-ir / šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na\da-a-te \ ^{lu1}SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-ṭu KUR.MEŠ-e</i>
H-10	16b-18a	<i>ek-ṣu-te a-pi-ir \ šá-lu[m-ma-te] / la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta\na-da-a-te ^{lu}SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú \ uš-ḥ[ar-ma-ṭu] / KUR.MEŠ-e</i>
H-12	17b-19a	<i>. . . / [. . . l]a pa-du-ú mu-rib a-nun-te MAN ta-na-da\^ra¹-te ^{lu}PA\LU . . . / [. . .]</i>
H-14	15b-17a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te / la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta\na-da\da-a-te ^{lu}SIPA \ ṣa-lu-lu</i>

H-23	21b-22a	UB.MEŠ MAN šá qí-bit KA-šú / [u]š-ḥar-ma-ṭu KUR.MEŠ-e ek-ṣu-te \ a-pi[-ir] šá- ^r lum-ma-te la ¹ a-di- ^r ru GIŠ ¹ .[LÁ ur-šá-nu la pa-du-ú mu-rib] / [a-nun]-te \ [t]a-na-da-a-te ^{lu} [S]IPA ^r ša-lu-lu ¹ \ UB.MEŠ[. . . š]á qí-bit KA ¹ -šú uš-ḥar-ma-ṭu KUR. ^r MEŠ-e ¹ ek-ṣu-te \ a-pi-ir šá-lum-ma-te / [. . . u]r-šá-nu la pa-du-ú ¹ mu-rib ¹ a-nun-te MAN ta-na-da-a-te ^{lu} SIPA \ ša-lu-lu \ UB.MEŠ MAN šá qí-bit KA-šú \ uš-ḥar-ma-ṭu / [. . .]
H-27	16b-18a	ek-ṣu-te \ a-pi-ir šá-lum-ma-te / [. . . u]r-šá-nu la pa-du-ú ¹ mu-rib ¹ a-nun-te MAN ta-na-da-a-te ^{lu} SIPA \ ša-lu-lu \ UB.MEŠ MAN šá qí-bit KA-šú \ uš-ḥar-ma-ṭu / [. . .]
H-29	15b-16a	ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du- ú \ mu-rib a-nun-te MAN ta-na-da-a-te ^{lu} PA.LU ša-lu-lu UB.MEŠ MAN šá qí-bit KA-šú / [uš-ḥar-ma-ṭ]u KUR.MEŠ-e
H-30	15b-17a	ek-ṣu-te a-pi-ir \ šá-lum\ma-te / la a-di-ru \ GI[Š.LÁ . . .] la pa\ du-ú mu-rib a-nun\te MAN \ ta\na-da-a-te \ ^{lu} SIPA ša-lu-lu \ UB.MEŠ / MAN šá qí-bit KA\šú]uš-ḥar-ma\ṭu KUR.MEŠ-e
H-31	17b-18a	^r ek-ṣu ¹ -te a-pi-ir šá-lum-ma-te la a-di- ^r ru ¹ / \ GIŠ.LÁ ur-šá-nu la pa-du-ú \ mu-rib a-nun-te MAN ta-na-da-te ^{lu} SIPA ša-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma- ^r ṭu KUR.M ^r EŠ-e
H-32	17b-18a	ek\-[š]u-te a\pi-ir šá-lum-ma-te la \ a-di-ru / GIŠ.LÁ ur-šá-nu \ la pa-du-ú mu-rib \ a-nun-te MAN ta-na-d[a-a-te] ^{lu} SIPA ša-lu-lu \ UB.MEŠ MAN šá qí-bit[t] KA-šú uš-ḥar-ma-ṭu KUR.MEŠ-e
H-33	15b-16a	ek-ṣu-te a-pi-ir šá-lum-ma-te / \ la ^r a ¹ -[di-ru . . . u]r-šá-nu la pa- du- ^r ú ¹ \ mu-rib a\mun-te MAN ta-na-da-te ^{lu} SIPA ša-lu-[l]u UB.MEŠ \ MAN šá qí-bit KA-šú \ uš-ḥar-ma-ṭu KUR.MEŠ-e
H-34	18b-19a	ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ\LÁ ur-šá-nu la pa- du-ú \ mu-rib a-nun-te MAN ta-na\da-a-te ^{lu} SIPA / ^r ša ¹ -lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-ṭu KUR.MEŠ-e
H-35	19b-20a	ek-ṣu-te a- ^r pi ¹ -ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa- du-ú mu-rib a-nun-te MAN ta-na-da-a-te ^{lu} SIPA / ša-lu-lu UB.MEŠ MAN šá qí-bit ^r KA-šú ¹ uš-ḥar-ma-ṭu KUR.MEŠ-e
H-b-1	16b-17a	ek-ṣu-te a-pi-ir šá-lum-ma-te la \ a-di\ru GIŠ.LÁ \ ur-šá-nu la pa- du-ú mu-rib a-nun-te MAN ta-na-da-a-te ^{lu} PA. ^r LU ¹ / ša-lu-lu UB.MEŠ MAN \ šá qí-bit KA-šú uš-ḥar-ma-ṭu KUR.MEŠ-e
H-b-2	15b-16a	[ek-ṣu-]te a-pi-ir \ ^r šá ¹ -lum-ma-te la a-di-ru \ [G]IŠ.LÁ \ ur-šá\ nu la pa-du-ú / [. . . ša-lu-l]u UB.MEŠ MAN šá qí-bit ^r KA ¹ -[šú uš- ḥa]r-ma-ṭu KUR\ ^r MEŠ ¹ -e
H-d-2	16b-17	[. . .] / ^r šá-lum-ma-te la a-di ¹ -[ru . . .] \ ^r ur-šá-nu la pa-du-ú mu-rib \ a-nun-te MAN ta-na-da-a-te ¹ \ [. . .]
I-1	13	ek-ṣu-te \ a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-

I-7	12b-13	<p><i>du-ú mu-rib a-nun-te MAN ta-na-da-a-te</i> ^{lu}SIPA <i>ša-lu-lu</i> (UB.MEŠ MAN <i>šá qí-bit KA-šú</i>) <i>uš-ḥar-ma-ṭu KUR.MEŠ-e</i> <i>ek-ṣu-[te . . .] / la a-di-ru GIŠ.LÁ ur-^ršá¹-[nu]la pa-du-ú mu-rib a-</i> <i>nun-te MAN ta-na-da-a-^rte¹</i> ^{lu}SIPA <i>ša-lu-lu UB.MEŠ MAN šá qí-</i> <i>bit KA-šú u[š-ḥar-ma-ṭu . . .]</i></p>
I-12	12b-13	<p><i>ek-ṣu-te a-pi-ir šá-lum-ma-te¹ / la a-di-ru GIŠ.LÁ ur-šá-nu la pa-</i> <i>du-ú mu-rib a-nun-te MAN ta-na-da-a-te</i> ^{lu}SIPA <i>ša-lu-lu</i> ^rUB.M¹[EŠ . . . š]<i>á qí-bit KA-šú uš-ḥar-ma¹-ṭu KUR.MEŠ-e</i></p>
I-13	12b-13a	<p><i>ek-ṣu-te a-pi-ir šá-lum-^rma-te la a-di-ru GIŠ¹.LÁ ur¹-šá-nu la pa-</i> <i>du-ú mu-rib / a-nun-te MAN ta-na-da-a-te</i> ^{lu}SIPA <i>ša-lu-lu</i> UB.MEŠ MAN <i>sá qí-bi[t K]A-šú uš-ḥar-ma-ṭu KUR.MEŠ-e</i></p>
I-17	4b-5a	<p><i>ek-ṣu-te ^ra¹-pi-ir šá-lum-ma-t[e] / la a-di-ru GIŠ.LÁ ur-šá-nu la</i> <i>pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te</i> ^{lu}SIPA <i>ša-lu-lu</i> UB.MEŠ MAN <i>šá qí-bit KA-šú uš-ḥar-ma-ṭu KUR.MEŠ-e</i></p>
I-18	5c-7a	<p><i>[. . .] / šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib</i> <i>a-nun-te MAN ta-na-da-a-te</i> ^{lu}PA.L[U . . .] / <i>«ek-ṣu-te a-pi-ir šá-</i> <i>lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te</i> MAN <i>ta-na-da[-a-te . . .]»</i></p>
I-25	12-13a	<p><i>ek-ṣu-te a-pi-^rir² šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-</i> <i>du-ú mu-rib a-nun-te MAN ta-na-da-a-te</i> ^{lu}SIPA <i>ṣ[a-lu-lu</i> UB.MEŠ MAN <i>šá qí-bit KA-šú uš-ḥar-ma-ṭu / KUR.MEŠ-e</i></p>
I-30	12b-13a	<p><i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-ni la pa-du-</i> <i>ú mu-rib a-nun-te MAN ta-na-da-a-te</i> ^{lu}SIPA <i>ša-lu-lu UB.MEŠ /</i> MAN <i>šá qí-bit KA-šú uš-ḥar-^rma¹-ṭu KUR.MEŠ-e</i></p>
L-1-2	15-16a	<p><i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-</i> <i>ú mu-rib ^ra¹-nun-^rte¹ MAN ta-na-da-te</i> ^{lu}SIPA <i>ša-lu-lu UB.MEŠ /</i> MAN <i>šá qí-bit KA-šú uš-ḥar-ma-ṭu KUR.MEŠ-e</i></p>
L-5	12b-13a	<p><i>[. . .] / [l]a pa-du-ú mu-rib a-nun-te MAN ta-na-^rda¹-a-te</i> ^{lu}SIPA <i>ša-lu-lu UB.MEŠ \ MAN šá qí-bit KA-šú \ u[š-ḥar-ma-ṭu . . .]</i></p>
L-6	14b-15a	<p><i>ek-ṣu-te a-pi-ir \ šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la [. . .</i> <i>ša-]lu-lu UB.MEŠ MAN ^ršá¹ [. . .] / [. . .] \ KA-šú uš-ḥar-ma-ṭu</i> KUR.MEŠ[\]<i>-e</i></p>
L-7	14b-16a	<p><i>ek-ṣu-te a-pi-ir šá-lum-ma-te / la a-di-ru GIŠ.LÁ ur-šá-nu la pa-</i> <i>du-^rú¹ mu-rib a-n[u]n-te MAN ta-na-da-a-te</i> ^{lu}SIPA <i>ša\lu-lu</i> UB[\][M]EŠ MAN <i>šá qí-bit KA-šú uš-ḥar-ma-^rṭu¹ / ^rKUR¹.MEŠ-e</i></p>
L-8	16b-17a	<p><i>ek-ṣu-te a-pi-ir \ šá-lum-ma-te la a-di-ru \ GIŠ.LÁ ur-šá-nu la pa-</i> <i>du-ú \ mu-rib a-^rnun¹-te MAN [t]a-na-da-te</i> ^{lu}SIPA <i>ša-lu-lu</i></p>

L-10	17-18a	UB.MEŠ / MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu \ KUR.MEŠ-e \ ek-ṣu-te a-pi-ir šá-lum-[m]a-te la a-di-ru GIŠ.LÁ \ ur-šá-nu la pa-du- ^r ú ¹ mu-rib a-nun-te MAN ta-na-da-a-te ^{lu} SIPA ṣa-lu-lu
L-11	13b-15a	UB.MEŠ / MAN šá qí-bit KA-šú \ uš- ^r ḫar ¹ -ma-ṭu KUR.MEŠ-e ek-ṣu-te / a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa- du-ú mu-rib a-nun-te \ MAN ta-na-da-a- ^r te ¹ ^{lu} SIPA [ṣa]-lu-lu
L-17	15-16a	UB.MEŠ / MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR.ME[Š]-e ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-ša-nu la pa- du-ú mu-rib a-nun-te MAN ta-na-da-a-te ^{lu} SIPA ṣa-lu-lu
L-18	15b-16a	UB.MEŠ / MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR.MEŠ-e ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu . . . / [. . . mu]-rib a-nun-te MAN ta-na-da-te ^{lu} SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit \ KA-šú \ [u]š-ḫar-ma-ṭu KUR.MEŠ-e
L-20	16b-18a	[. . .] / [. . . a-di-r]u GIŠ.LÁ \ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te ^{lu} PA[.LU . . .] / [. . .] KUR.MEŠ-e \
L-33	15b-16	ek-ṣu-te a-pi-ir \ šá-lum-ma-te la a-di-ru[. . .] / [. . .] \ MAN ta-na- da-te \ ^{lu} SIPA ṣa-lu-lu UB.MEŠ \ MAN šá qí-bit KA-šú uš[-ḫar- ma-ṭu . . .]
L-34	14b-15	[. . .] / la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-n[un]-te MAN ta-na-da-a-te \ (^{lu} SIPA) \ ṣa-lu-l[u] \ [. . .]
L-35	16b-18a	ek-ṣu-te a-pi-ir šá-lum-ma-te / la a-di-ru GIŠ.LÁ ur-šá-nu la pa- du-ú mu-rib a-nun-te MAN \ ta-na-da-a-te ^{lu} SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú / uš-ḫar-ma-ṭu KUR.MEŠ-e
L-36	17b-18a	ek-ṣu-te \ a-pi-ir šá-lum-m[a-te] / [la] a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te ^{lu} PA. ^r LU ṣa-lu-lu UB.MEŠ ¹ \ MAN šá qí-bit KA-šú \ uš-ḫar-ma-ṭu \ KUR.MEŠ-e
N-6	11b-12a	ek-ṣu-te \ a- ^r pi-ir ¹ šá-lum-ma- ^r te ¹ la-di-ru GIŠ.LÁ ur-šá-nu la pa- du-ú / [. . . ta]- ^r na-da-a-te ^{lu} ¹ PA.LU ṣa-lu-lu UB.MEŠ MAN šá qí- bit KA-šú uš-ḫar-ma-ṭu KUR.MEŠ-e
N-8	13b-15a	[. . .] / ^r šá ¹ -lum-ma-te la-di-ru GIŠ.LÁ ¹ ur-šá-nu la pa-du-ú \ mu- ^r rib ¹ \ a-nun-te MAN ¹ ta-na-da-a-te ^{lu} SIPA ṣa-lu-lu UB.MEŠ ¹ MAN šá qí[-bit . . .] / [KUR.M]EŠ-e
N-12	13b-14a	ek-ṣu-te a-pi- ¹ ir ¹ šá-lum-ma-te ¹ la-di-ru GIŠ.LÁ ur-šá-nu la pa-du- ú mu-rib \ a-nun ¹ -te \ MAN ta-na-da-a-te ^r ^{lu} SIPA ¹ ṣa-lu-lu UB.MEŠ MAN ¹ šá qí ¹ -bit K[A-šú] / uš-ḫar-ma-ṭu KUR.MEŠ-e
N-13	11b-12a	ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá[-nu . . . pa]- du-ú mu-rib a-nun-te MAN ta-na-da-a-te ^{lu} SIPA ṣa-lu-lu

N-16	11b	UB.MEŠ MAN šá qí-bit KA- ¹ šú ¹ / ¹ uš ¹ -ḫar ¹ -ma-ṭu KUR.MEŠ-e ek-ṣu-te \ a-pi-ir šá-lum-ma-te \ la a-di-ru GIŠ.LÁ ur-šá-nu la \ pa-du-ú mu-rib a-nun ¹ -te MAN ta-na-da-a-te ¹⁴ PA.LU { . . }
N-17	10b-11a	ek-ṣ[u-te] ¹ a-pi-ir ¹ \ / šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te ¹⁴ (PA.)LU ṣa-lu-lu UB.MEŠ MAN šá \ qí-bit KA-(šú) \ uš-ḫar-ma-ṭu KUR.[M]EŠ-e
N-19	12b-13a	ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa- du-ú mu-rib a-nun-te / MAN ta-na- ¹ da-te ¹⁴ SIPA ¹ ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR. ¹ MEŠ ¹ -e
P-2	17b-18a	ek-ṣu-te a-pi-ir šá-lum- ¹ ma ¹ -te la a-di-ru GIŠ.LÁ ur-šá-nu la pa- du-ú mu-rib a-nun-te / MAN ta-na-da-a-te ¹⁴ SIPA ṣa-lu- ¹ lu UB.MEŠ ¹ MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR.MEŠ-e
P-3	12b-13a	ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru [G]IŠ.LÁ ur-šá-nu la pa- du-ú mu-rib a-nun-te MAN ta-na-da-a-te ¹⁴ SIPA ṣa-lu-lu UB.MEŠ / [MAN] šá qí-bit KA-šú uš-ḫar-ma-ṭu ¹ KUR ¹ .MEŠ-e
P-4	11c-12a	ek-ṣu-te / a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa- du-ú mu-rib a-nun-te \ MAN t[a-n]a- ¹ da-a ¹ -te ¹⁴ SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit ¹ KA ¹ -šú ¹ uš-ḫar-ma-ṭu ¹ KUR.MEŠ-e ¹
S-1	12b-13a	ek-ṣu-te a-pi-ir šá-lum-ma-te / [. . a]-nun-te MAN ta-na-da-a-te ¹⁴ PA.LU ¹ ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR.MEŠ-e
S-2	11b-13a	ek-ṣu-te / a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ \ ur-šá-nu la [p]a-du-ú mu-rib a-nun-te MAN ta-na-da-a-te ¹⁴ SIPA ṣa-lu-lu UB.MEŠ / MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR.MEŠ-e
S-3	12	[. .]šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a- nun-te MAN ta-na-da-a-te ¹⁴ SIPA ṣa-lu-lu \ UB.MEŠ MAN šá q[í- bit . . .]
S-4	13b-14a	ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du- ú mu-ri[b . . . ta-na-d]a-a-te ¹⁴ SIPA ṣa-lu-lu UB.MEŠ MAN šá qí- bit KA-šú / uš-ḫar-ma-ṭu KUR.MEŠ-e
S-6	11b-12a	ek-ṣu-te a-pi- ¹ ir ¹ šá-lum- ¹ ma ¹ -te la a-di-ru GIŠ.LÁ ur-šá-nu la pa- du-ú[. . .] / MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR.MEŠ-e
S-7	10b-11a	ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ / ur-šá-nu la pa- du-ú mu-rib a-nun-te MAN ta-na-da-a-te ¹⁴ PA.LU ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR.[M]EŠ-e
S-8	11b-12a	ek-ṣu-te a-pi-ir šá-lum-ma-te [?] ⟨la⟩ a-di-ru GIŠ.[LÁ . . .] / mu-rib a- nun-te MAN ta-na-da-a-te ¹⁴ SIPA ṣa-lu-lu UB.MEŠ MAN ¹ šá ¹

		<i>[q]í-bit KA-šú uš-ḫar-ma-ṛtu¹ KUR.MEŠ-e</i>
S-11	10c-11a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te / la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-te^{lu}SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-tu KUR.MEŠ-e</i>
S-12	16b-18a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ / ur-šá-nu la pa-du-ṛú¹[m]u-rib a-nun-te MAN ta-na-da-te^{lu}SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-tu / KUR.MEŠ-e</i>
S-13	13b-14a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te /^{lu}SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-tu KUR.MEŠ-e</i>
S-15	12	<i>[. . . ur-šá]-ṛnu la pa-du-ú mu¹-rib a-nun-te MAN ta-na-da-a-te^{lu}SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú [uš-ḫar-]ma-tu KUR.MEŠ-e</i>
S-17	12b-13a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-te^{lu}SIPA / ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-tu KUR.MEŠ-e</i>
S-20	10b-11a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te^{lu}SIPA ṣa-lu-lu UB.MEŠ / MAN šá qí-bit KA-šú uš-ḫar-ma-tu KUR.MEŠ-e</i>
S-21	11b-12a	<i>ek-ṛṣu¹-te a-pi-ir šá-lum-ma-te l[a] a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te /^{lu}SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-tu KUR.MEŠ-e</i>
S-22	11b-12a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te^{lu}SIPA ṣa-lu-lu UB.MEŠ MAN . . . / uš-ḫar-ma-tu KUR.MEŠ-e</i>
S-a-1	11a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-t[e] la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da[(-a)]-te^{lu}SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-tu KUR.MEŠ-e</i>
S-a-2	12b	<i>ek-ṣu-te a-pi¹-ir¹ šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu l[a] pa-du-ṛú¹ mu-[r]ib a-nun-te MAN ta-na-da-a-te^{lu}SIPA ṣa-lu-lu UB.MEŠ MAN šá ṛqí¹-bit KA-šú uš-ḫar-ma-tu ṛKUR¹.MEŠ-e</i>
S-b-1	10c-11a	<i>[. . .] / ṛa¹-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu \ la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te^{lu}SIPA ṣa-lu-lu UB.MEŠ MAN ṛšá qí¹-bit KA-šú uš-ṛḫar-ma-tu¹ [. . .]</i>
S-b-2	11b-12a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN t[a-n]a-ṛda-a-te¹^{lu}SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit [. . .] / [. . . KUR.MEŠ]-e</i>

S-c-4	11b-12	<i>ek-ṣu-te</i> [. . .] / ¹ šá-lum ¹ -ma-te la a-di-ru GIŠ.LÁ ¹ ur ¹ -šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te ¹⁴ SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-tu [. . .]
S-d-1	11b-12a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru</i> GIŠ ¹ .LÁ ¹ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te ¹⁴ SIPA ṣa-lu-lu UB.MEŠ / MAN šá qí-bit KA-šú uš-ḥar-ma-tu KUR.MEŠ-e
S-d-2	11b-12a	<i>ek-ṣu-te a-pi-ir šá-lum-ma¹-te la a-di-ru</i> GIŠ.LÁ ¹ ur-šá-nu la pa-du-ú mu-rib / a-nun-te MAN ta-na-da-a-te ¹⁴ SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-tu KUR.MEŠ-e
T-2	12b-13a	<i>ek-ṣ[u-te]</i> ¹ a ¹ -pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ¹ ¹ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te ¹⁴ SIPA ṣa-lu-lu UB.MEŠ / MAN šá qí-bit KA-šú uš-ḥar-ma-tu KUR.MEŠ-e
T-5	15b-16a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru</i> GIŠ.LÁ ¹ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te / ¹⁴ SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-tu KUR.MEŠ-e
T-6	11b-12a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te / la a-di-ru</i> GIŠ.LÁ ¹ ur-šá-nu la pa-du-ú mu-rib a-n[u]n-te MAN ta-na-da-a-te ¹⁴ SIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-tu KUR.MEŠ-e
T-7	10b	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru</i> GIŠ.LÁ ¹ ur-šá-nu[]a pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te ¹⁴ SIPA ṣa-lu-lu U[B.MEŠ . . .] šá qí-bit KA-šú uš-ḥar-ma-tu KUR.MEŠ-e
T-8	11b-12a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru</i> GIŠ.LÁ ¹ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te ¹⁴ SIPA / ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-tu KUR.MEŠ-e
Y-10	16b-17a	<i>ek-ṣu-te a-pi-[ir šá]-lum-ma-te la a-di-ru</i> GIŠ.LÁ ¹ ur-šá-nu la pa-du-ú / mu-rib a-nun-te MAN ta-na-da-a-te ¹⁴ SIPA ṣa-lu-lu UB. ¹ MEŠ MAN šá ¹ ina qí-bit KA-šú uš-ḥar-ma-tu KUR.MEŠ-e
Y-11	17b-19a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te / la-di-ru</i> GIŠ.LÁ ¹ ur-šá-nu la pa-du-ú mu-rib a-n[un-te] MAN ta-na-da-a-te ¹⁴ SIPA ṣa-lu-lu UB.MEŠ MAN šá ina qí-bit KA-šú / uš-ḥar-ma-tu KUR.MEŠ-e
Y-39	18b-19a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru</i> GIŠ.LÁ ¹ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te / [¹⁴]PA ¹ .LU ṣa-lu-lu UB.MEŠ MAN šá ina qí-bit KA-šu uš-ḥar-ma-tu KUR.MEŠ-e
Y-45	19b-20a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru</i> GIŠ.LÁ ¹ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da ¹ -a-t[e] / ¹⁴ SIPA ṣa-lu-lu UB.MEŠ MAN šá ina qí-bit KA-šú uš-ḥar-ma-tu KUR.MEŠ-e
Y-46	19b-20a	[. . . a]- ¹ dí ¹ -ru GIŠ.LÁ ¹ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN

		<i>ta-na-da-a-t[e] / [. . .]</i>
Y-47	18b-19	<i>[ek-]šu-te a-pi-ir šá-lum-ma-te la a-di-ru / GIŠ.LÁ ur-šá-nu la ʾpa¹-[du-ú . . .] MAN šá ina qí-bit KA-šú uš-ḥar-ma-tu KUR.MEŠ-e</i>
Y-55	21b-22a	<i>ek-šu-te ʾa-pi-ir¹ šá-ʾlum¹-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa- du-ú ʾmu¹-rib a-nun-te / ʾMAN ta-na-da¹-a-te ʰSIPA ṣa-lu-lu¹ UB.MEŠ MAN šá ina qí-bit KA-šú ʾuš-ḥar-ma-tu KUR¹.MEŠ-e</i>
Y-60	15b-16a	<i>ʾek¹-šu-t[e a-pi]-ir šá-lum-ma-ʾte la¹ a-di-ru GIŠ¹.LÁ ur-šá-nu la pa-du-ú ʾmu-rib¹ / [a-nun]-ʾte¹ MAN ta-na-da-a-te ʰSIPA ṣa-lu-lu UB.MEŠ MAN šá[. . . qí]-bit KA-šú uš-ʾḥar¹-[ma]-ʾtu¹ KUR.MEŠ-e</i>
Z-3	17b	<i>ek-šu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du- ú mu-rib a-nun-te MAN ta-na-da-a-te ʰSIPA ṣa-lu-lu UB.MEŠ</i>
Z-9	13b-14a	<i>ek-ṣ[u-te] ʾa¹-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la¹ pa-du-ʾú¹ [. . .] / [. . . q]í-bit KA-šú uš-ḥar-ma-tu KUR.MEŠ-e</i>
Z-10	11b-12a	<i>ek-šu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du- ú mu-rib a-nun-te MAN ta-na-da-a-te / ʰSIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-m[a-tu KUR.M]EŠ-e</i>
Z-b-2	12b-13a	<i>ek-šu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du- ú / [. . . ṣa-l]u-lu UB.MES MAN šá qí-bit KA-šú uš-ḥar-ma-tu KUR.MEŠ-e</i>
WFL-1	13b-14	<i>ek-šu-te a-pi-ir / [. . . GIŠ.L]Á ur-šá-nu la pa-du-ú mu-rib¹ a-nun- te MAN ta-na-da-a-te ʰSIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-tu KUR.MEŠ-e</i>
WFL-2	11b-12a	<i>ek-šu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du- ú mu-rib a-nun-te / [MA]N ta-na-da-a-te ʰSIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-tu KUR.MEŠ-e</i>
WFL-3	18b-19a	<i>ek-šu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu ʾla pa¹- du-ú / mu-rib a-nun-te MAN ta-na-da-a-te ʰSIPA ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-tu KUR.MEŠ-e</i>
E-c-2	iii 2-6a	<i>ek-šu-te a-pi-ir šá-lum-ma-te / la a-di-ru GIŠ.LÁ ur-šá-nu la pa- du-ú / mu-rib a-nun-te MAN ta-na-da-a-te ʰSIPA / ṣa-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḥar-ma-tu / KUR.MEŠ-e</i>
B-b	36b-38a	<i>ek-šu-te a-pi-ir šá-ʾlum¹-[ma-te . . . a-d]i-ru GIŠ.LÁ / ur-šá-nu la pa-du-ú mu-rib a-ʾnun¹-te MAN ta-[na-da-a]-ʾte ʰPA¹.LU / ṣa-lu- lu UB.MEŠ MAN šá qí-bit K[A-šú] uš-[ḥar-ma-tu KUR.MEŠ]-ʾe¹</i>
M-niche	18b-19a	<i>ek-šu-te a-pi-ir šá-lum-ma-te la a-ʾdi-ru¹ GIŠ.LÁ ur-šá-nu ʾla pa-</i>

		<i>du¹-ú mu-rib a-nun-te / MAN ta-na-da-te^{1ú}PA.¹LU ša-lu-lu UB¹.MEŠ MAN ¹šá qí¹-bit KA-šú uš-ḫar-ma-ṭu KUR.¹MEŠ-e¹ [. . . šá-lum-ma-t]e la ¹a-di¹-[ru . . .] [. . .] / GIŠ.LÁ ur-šá-nu la-a pa-du-ú mu-rib a-nun-te MAN ta-na- da-a-te^{1ú}SIPA AN.DÙL [. . .]</i>
2.A(a).SVII	5	
Aleppo 2	12b-13a	
AO 19856	13b-14a	<i>ek-ṣu-te a-pi-ir šá-lum-ma-te / la a-¹di¹-ru GIŠ.LÁ ur-šá-nu la pa- du-ú mu-rib a-nun-te MAN ta-na-da-a-te^{1ú}SIPA ša-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR.MEŠ-e [. . .] la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib / [. . . u]š-ḫar- ma-ṭu KUR.MEŠ-e [. . .] / [l]a pa-[du-]ú mu-rib a-nun-t[e . . .] [. . . ta-na-da]-te^{1ú}SIPA ša-lu-lu UB.ME[Š . . .] [. . . a-pi]-ir šá-lum-¹ma¹-te la a-di-ru GIŠ.LÁ ur-šá-nu / [. . .] KUR.MEŠ-e [. . .] / šá-lum-ma-te la a-di-ru¹ GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN t[a-na-da-a-te . . .] / KUR.MEŠ-e ek-ṣu-[te . . . GIŠ.L]Á ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN [t]a-na-da-a-te^{1ú}SIPA ša-lu-lu UB.MEŠ / [. . .] ek-ṣu-te a-pi-ir / [. . . t]a-na-da-a-te^{1ú}SIPA ša-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu / [. . .] ek-ṣu-te a-pi-ir šá-lum-ma-te la-di-ru GIŠ.LÁ ur-šá-nu la pa-du-ú mu-rib a-nun-te MAN ta-na-da-a-te^{1ú}SIPA ša-lu-lu UB.MEŠ / LUGAL šá qí-bit KA-šu uš-ḫar-ma-ṭu KUR.MEŠ-e ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du- ú / mu-rib a-nun-te MAN ta-na-da-a-te^{1ú}SIPA ša-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR.MEŠ-e [. . .] ek-ṣu-te a-pi-ir šá-lum-ma-te la a-di-ru GIŠ.LÁ ur-šá-nu la pa-du- ú / mu-rib a-nun-te MAN ta-na-da-a-te^{1ú}SIPA ša-lu-lu UB.MEŠ MAN šá qí-bit KA-šú uš-ḫar-ma-ṭu KUR.MEŠ-e</i>
Ash L. 109.1	7b-8a	
Charité	15b-16a	
Detroit 50.32	19	
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LA 71.73.1b	13b-15a	
LBAF	13-14a	
Lyon 531	12b-14a	
O.274	16-17a	
O.277	18b-19a	
SF 3972		
Zurich 1913	12b-13a	

Line 14

B-1	15b-16	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub / EN-ti-šú MAN.MEŠ-ni ek- du-te la pa-du-t[e . . . ṣ]i-it ^dŠam-ši a-di {e}-reb ^dŠam-ši pa-a 1-en ú-šá-áš-[kín . . .]</i>
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B-5	11b	[. . .] A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši [. . .]
B-14	13b-14a	u A.AB.BA.MEŠ šá ina qi-it-ru- ^r ub ¹ [. . .] / [. . .]
B-15	12b-13a	u A.AB.BA ¹ .MEŠ šá (ina) q ⁱ -it-ru-ub EN-ti-šú MAN.MEŠ-ni / [. . . ^{uru} K]al- <i>hu</i>
B-16	17b-18a	u A.AB.BA.MEŠ šá ina qi-it- ^r ru ¹ -ub EN-ti-šú MAN.MEŠ-ni e[k]- ^r du ¹ -te la pa [\] -du-te T[A . . .] / [. . . ^d Šam-]ši pa-a 1-en ú-šá-áš- ^r kín ^{uru} Kal ¹ - <i>hu</i>
B-23	11b-12a	u A.AB.BA.MEŠ \ šá ina ^r qi-it ¹ -ru-ub EN-ti-šú / MAN.MEŠ-ni ek-du-te la pa-du [\] -te TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en \ ú-šá-áš-kín ^{uru} Kal- <i>hu</i>
B-24	14b-15a	u A.AB.BA.MEŠ šá ina qi-it-ru-u[b . . .] / ^d Šam-ši a-di e-reb ^d Šam- ši pa-a 1-en ú-šá-áš-kín ^{uru} Kal- <i>hu</i>
B-28	12b	[. . . A.A]B.BA.MEŠ šá ina qi-it-ru-ub EN-t ^r i-šú ¹ [. . .]
B-30	12a	u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du- te la pa-du-te TA ši[-it] ^r d ¹ Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en ú- šá-áš-kín ^{uru} Kal- <i>hu</i>
C-3	18b	u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du- te la pa-du-te ^r TA ¹ ši-it ^d Šam-ši a-di e-reb
C-4	17b-18a	u A.AB.BA.MEŠ šá ina qi- ^r it- ^r u ¹ -ub EN ¹ -ti-šú MAN.MEŠ-ni ek- du-te la ¹ pa ¹ -du-te TA ši-it / [. . . ^d Š]am-ši pa-a 1-en ú-šá-áš-kín ^{uru} Kal- <i>hu</i>
C-11	17b-18	u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni / [. . . pa-du]-te TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a ^r 1 ¹ -en ú-šá-áš- ^r kín ¹
C-13	17b-18	^r u ¹ A.AB.BA.MEŠ šá ^r ina ¹ qi-it-ru-u[b] / [. . . e] ^r k-du ¹ -te ^r la ¹ pa- ^r du-t ¹ [e . . .] ^r ši ¹ -it ^d Šam-ši a-di e- ^r reb ¹ ^d Šam- ^r ši \ pa ¹ -a 1-en ú-šá- áš-kín
C-b-2	13b-14a	[. . .] šá ina qi-it-ru-ub EN-ti-šú \ MAN.MEŠ-ni ek-du-te la pa-du- te TA ši-it / ^d Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en ú-šá-áš-kín ^{uru} Kal- <i>hu</i>
D-2	12b-13a	^r u A.AB.BA.MEŠ šá ina ¹ [qi]- ^r it-ru-ub EN-ti-šú MAN.MEŠ ¹ -ni ek-du-te la pa-du-te TA ši- ^r it ¹ / ^r d ¹ Šam-ši a-di e-reb ^d Šam-ši pa-a 1- en ú-šá-áš ¹ -[kín] ^r uruKal- <i>hu</i> ¹ \
D-5	13b-14a	[. . . qi-it- ^r]u-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te ^r TA ši ¹ -it ^r d ¹ [^d Šam-ši] / [. . .]
D-7	13b-14a	u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-

		<i>te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši / <i>a-di e-reb</i> ^d Šam-ši <i>pa-a 1-en ú-šá-áš-kín</i> ^{uru} Kal-ḫu
D-8	12a	<i>u</i> A.AB.BA.MEŠ <i>šá ina qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-^rte la pa-du¹-te</i> TA <i>ši-i^rt</i> ^d Šam-ši <i>a-di¹ e-reb</i> ^d Šam-ši <i>pa-a 1-en ^rú¹-[šá-á]š-kín</i> ^{uru} Kal-ḫu
E-5	16b-17a	^r <i>u</i> A.AB.BA ¹ .MEŠ <i>šá ina qi-^rit-ru\ub¹</i> [. . .] / MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> T ^r A <i>ši-it</i> ^d Šam-ši ¹ <i>a-di e-reb</i> ^d Šam-ši <i>pa-a 1-en ú-šá-^ráš-kín</i> ^{uru} Kal-ḫu ¹
F-1	14b-15a	<i>u</i> A.AB.BA.MEŠ <i>šá ina qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>^rek¹-du-te la pa-du¹-te</i> TA <i>ši-it</i> ^d Šam ¹ -ši <i>a-di e[-reb . . .]</i> / <i>ú-šá-áš-kín</i> ^{uru} Kal-ḫu
F-2	13b-15a	<i>u</i> A.AB.BA.MEŠ / [. . .] TA <i>ši-it</i> ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a 1-en ú-šá-áš-kín</i> / [. . .]
F-3	13b	<i>u</i> A.AB.BA.MEŠ <i>šá ina qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^{d1} Šam-ši <i>a¹-di e-reb</i> ^d Šam-ši <i>pa-a 1-en ú-šá-áš-kín</i> ^{uru} Kal-ḫu
F-4	12c-13a	<i>u</i> A.AB.BA.MEŠ / <i>šá ina qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a 1-en ú-šá-áš-kín</i> ^{uru} Kal-ḫu
F-6	12b-13a	<i>u</i> A.AB.BA.MEŠ <i>šá ina qi[-it-]ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>š[i-i]t</i> ^d Šam-ši / <i>a-di e-reb</i> ^d Šam-ši <i>pa-a 1-en ú-šá-áš-kín</i> ^{uru} Kal-ḫu
F-8	12b-13a	<i>u</i> A.AB.BA.MEŠ <i>šá ina qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> / [T]A <i>ši-it</i> ^{r d1} Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-^ra¹ 1-en ú-šá-áš-kín</i> ^{uru} Kal-ḫu
F-9	12b-13a	<i>u</i> A.AB.BA.ME[Š] / [. . .] <i>qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a 1-en ú-šá-áš-kín</i> ^{uru} Kal-ḫu
F-14c	12b-13a	<i>u</i> A.AB.BA.MEŠ <i>šá ina qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>^rši¹-it</i> ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a 1-en</i> / [. . .]
F-15	2b-3a	[. . .] <i>^rx x x x x x¹</i> / [. . .]
F-16	11b-12a	[. . .] / EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a 1-en ú-šá-áš-kín</i> [^{ur}] ^u Kal-ḫu
F-17	12b-13a	<i>u</i> A.AB.BA.MEŠ <i>šá ina qi-it-ru[-ub]</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>š[i-i]t</i> ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a 1-en ú-šá-áš[-kín]</i> / ^{uru} Kal-ḫu

G-2	15b-16a	<i>u</i> A.AB.BA.MEŠ šá ina <i>qi-it-ru-ub</i> \ EN-ti-šú ¹ MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en ú-šá-áš-kín / \ ^{uru} Kal-ḫu
G-3	14b-15a	<i>u</i> A.AB.BA.MEŠ šá ina <i>qi-it-ru-ub</i> \ EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a / 1[-e]n ú-šá-áš-kín ^{uru} Kal-ḫu \
G-4	13b-14a	<i>u</i> A.AB.BA.MEŠ šá ina <i>qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni \ / <i>ek-du-te la pa-du-te</i> TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en ú-šá-áš-kín ^{uru} Kal-ḫu
G-6	14b-15a	<i>u</i> A.AB.BA.MEŠ šá ina <i>qi-it-ru-ub</i> / \ EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> \ TA ši-it ^d Šam-ši a-di e-reb ^{d1} Šam-ši pa-a 1-en \ ú-šá-áš-kín ^{uru} Kal-ḫu
G-7	14b-15a	<i>u</i> A.AB.BA.M[EŠ . . .] <i>qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-t[e] / [l]a pa-du-te</i> TA ši-it ^d Šam-ši a-di \ e-reb ^d Šam-ši pa[-a] ^{r1} 1-en \ ú-šá-áš-kín ^{uru} Kal-ḫu
G-8	13b-14a	DIŠ <i>u</i> A.AB.BA.MEŠ šá ina <i>qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA ši-it / ^d Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en ú-šá-áš-kín \ ^{uru} Kal-ḫu
G-9	15b-16a	<i>u</i> A.AB.BA.MEŠ šá ina <i>qi-^rit¹-[ru-ub]</i> EN-ti-šú MAN.MEŠ-ni <i>ek-d[u-te] / [. . .]</i> ^d Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en ú-šá-áš-kín ^{uru} Kal-ḫu
G-10	12b-13a	<i>u</i> A.AB.BA.MEŠ šá ina <i>qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-t[e] / TA ši-it</i> ^{d^r} Šam-ši a-di e-reb ¹ ^d Šam-ši pa-a \ 1-en ú-šá-áš-kín ^{uru} Kal-ḫu
G-11	14a	\ [u] A.AB.BA.MEŠ šá ina <i>qi-it-ru-ub</i> \ EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA ši-it ^d Šam-ši a-di e-reb \ ^d Šam-ši pa-a 1-en ú- ^r šá ¹ -áš-kín ^{uru} Kal-ḫu
G-12	13b-14a	<i>u</i> A.AB. ^r BA ¹ .MEŠ šá ina <i>qi-it-ru-ub</i> EN-ti- ^r šú ¹ / MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA ši-it \ ^d Šam-ši a-di e-reb ^{d^r} Šam ¹ -ši \ pa-a 1-en ú-šá-áš-kín ^{uru} Kal-ḫu
G-13	12b-13a	<i>u</i> A.AB.BA.MEŠ / šá ina <i>qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te \ la pa-du-te</i> TA ^r ši ¹ -it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en ú-šá-áš-kín ^{uru} Kal-ḫu
G-14	12a	<i>u</i> A.AB.BA.MEŠ šá ina <i>qi-it-ru-ub</i> EN-ti-šú \ MAN.MEŠ-ni <i>ek-du-te la pa-^rdu¹-te</i> TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a \ ^r 1-en ¹ ú-šá-áš-kín ^{uru} Kal-ḫu
G-15	11b-12a	<i>u</i> A.AB.BA ¹ .MEŠ šá ina <i>qi-it-r[u-ub]</i> / EN-ti-šú MAN.MEŠ-ni <i>ek-</i>

		<i>du-te la pa-du-te \ TA ši-it ^dŠam-ši a-di e-reb \ ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḥu</i>
G-16	11b-12a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú / MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{ur}[u]Kal-ḥu</i>
G-18	17-18	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú \ MAN.MEŠ-ni ek-du-te la pa'-du-te / TA ši-it ^dŠam-ši a-d[i] e-reb ^dŠam-ši \ pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḥu</i>
G-20	13b-14a	<i>[. . .] / TA ši-it ^dŠam-ši a-di e-reb ^rd¹Šam-ši pa-a 1-en ú-šá-áš-^rkín¹ \ ^{uru}Kal-ḥu</i>
G-29	15b-16a	<i>u A.AB.BA.MEŠ šá \ ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te / la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḥu</i>
G-30	12b-13a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub \ / EN-ti-šú \ MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši \ pa-a 1-[e]n ú-šá-áš-kín \ ^{uru}Kal-ḥu</i>
G-31	14a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it \ ^dŠam-ši a-di [. . . ^d]Šam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḥu \</i>
G-c-2	20b-21	<i>u A.AB.BA.MEŠ šá ina qi-i[t]-ru-ub EN-ti-šú MAN.MEŠ-ni ek-d[u-te l]a [p]a-du-te TA ^rši-it¹ / ^dŠam-ši a-^rdí¹ e-reb ^dŠam-ši \ ^rpa¹-a 1-en ú-šá-áš-^rkín¹ \</i>
G-d-1	13b-14a	<i>u A.AB.BA¹{.MEŠ} šá ina qi-it-ru-ub \ EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te¹ \ TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši \ pa-a 1-en \ ú-šá-áš-kín / [. . .]</i>
G-d-2	12b	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni e[k-du-te l]a pa-du-te T[A] ^rši¹-it \ ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en ú-šá-áš-kín . . .</i>
G-e-1	13b-14a	<i>u A.AB.BA.MEŠ \ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši a-di / e-reb ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḥu</i>
G-e-2	13b-14a	<i>u A.AB.BA.MEŠ šá ina qí\it-ru-ub EN-ti-šú MAN.MEŠ-ni ek²-du-te la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en / ú-šá-áš-kín ^{uru}Kal-ḥu</i>
H-1	16b-17a	<i>u A.AB.BA.MEŠ \ šá ina qi-it-ru\ub EN-ti-šú MAN.MEŠ-ni \ ek-du-te la pa-du-te \ TA ši-it ^dŠam-ši \ a-di / e\reb ^dŠam-ši pa-a \ 1-en ú\šá-áš-kín ^{uru}Kal-ḥu \</i>

H-2	17b-18a	<i>u A.AB.BA.MEŠ \ šá ina qi-it-ru\ub \ / EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA¹ ši-it^d Šam-ši \ a-di e\reb^d Šam-ši pa-a 1-en ú-š[á-á]š-kín^{uru} Kal-^rhu¹</i>
H-3	18b-19a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek\du-te / la pa\du-te TA ši-it [^d]Šam-ši EN e-reb^d Šam-^rši¹ \ pa-a 1-en ^rú¹-šá-áš-kín \ ^{uru}Kal-^hu \</i>
H-4	16b-17a	<i>u A.AB.BA.MEŠ šá ina qi-it\ru-ub \ EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši\it^d Šam\ši a-di \ e-reb / ^rd¹Šam-ši pa-a 1-en ú-šá-áš-kín \ ^{uru}Kal-^hu</i>
H-5	18b-19	<i>u A.AB.BA.MEŠ šá ina q[i-it-ru-ub] / EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te \ TA ši-it^d Šam-ši a-di e-reb^d Šam-ši pa-a 1-en ú-šá-áš[-kín . . .]</i>
H-9	14	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši\it^d Šam\ši a-di e\reb^d Šam-ši pa-a 1-en ú-šá-áš-kín^{uru} Kal-^hu</i>
H-10	18b-19a	<i>^ru¹ A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni \ ek-du-te la pa-du-te TA ši-it^d Šam-ši a-di e-reb \ ^d[Šam-ši . . .] / 1-en ú-šá-^ráš¹-kín^{uru} Kal-^hu</i>
H-12	19b-20a	<i>[. . .] ina qi-it-ru-^rub¹ EN-ti-šú MAN.MEŠ-ni ek\du-te \ la pa\du-te . . . / [. . .]</i>
H-14	17b-18a	<i>u A.AB.BA.MEŠ šá ina qⁱ-it-ru-ub EN-ti-šú \ MAN.MEŠ-ni ek\du-te la pa-du\te TA ši-it^d Šam-ši a-di / e-reb^d Šam-ši pa-a 1-en ú-šá-áš-kín^{uru} Kal-^hu</i>
H-23	22b-23a	<i>[. . .] / [MAN.MEŠ-n]i ek-du-te \ l[a pa-du]-te TA ši-it^d Šam-ši a-di e-[r]eb \ ^rd¹Šam-ši pa¹-a 1-en ú-šá[-áš-kín]^{uru}¹ [Kal-^hu]</i>
H-27	18b-19a	<i>[. . . A.A]B.BA.MEŠ šá ina qi-it-ru-ub¹ EN-ti-šú MAN.MEŠ-ni ek-du-te¹ \ la pa-du-te¹ \ TA ši-it^d Šam-ši \ a-di e-reb^d Šam-ši¹ / [. . . ú]-^ršá¹-áš-kín^{uru} Kal-^hu</i>
H-29	16b	<i>u A.AB.BA.MEŠ \ šá ina qi-it-ru-ub EN-[t]i-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it^d Šam-ši \ a-di e-reb^d Šam-ši pa-a 1-en ú-šá-áš-kín^{uru} Kal-^hu</i>
H-30	17b-18a	<i>u A.AB\BA.MEŠ šá ina \ qi-it-ru-ub \ EN-ti-šú MAN.MEŠ-ni ek-du\te la pa-du-t[e] / TA ši-it^d Ša[m-ši . . . e]\reb^d Šam-ši pa-a 1-en \ ú\šá\áš-kín^{uru} Kal-^hu</i>
H-31	18b-19a	<i>u ^rA¹.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú / \ MAN.MEŠ-ni ek-du-te la pa-du-te TA ši\it^d Šam-ši a-di e-reb^d Šam-ši pa-a 1-en ú-šá-áš-kín^{uru} Kal-^hu</i>

H-32	18b-19a	<i>u</i> A.AB.BA.MEŠ šá ina \qi-it-ru-ub / [E]N-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-ūt ^d Šam-ši a-di e-r[eb] ^r d ¹ Š[am]- ^r ši pa ¹ -a 1-en ú-šá-áš-kín ^{uru} Kal-ḫu
H-33	16b-17a	[. . . A.AB].BA.MEŠ šá ina qi-it-ru-ub / E[N-t]i-šú MAN.MEŠ-ni ¹ [ek]-du-te \ la pa-du-te ¹ TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši \ pa-a 1-en ú-šá-áš-kín \ ^{uru} Kal-ḫu
H-34	19b-20a	<i>u</i> A.AB.BA.MEŠ \ šá ina qi-it-ru-ub \ EN-ti-šú MAN.MEŠ-ni ek-du-te \ la pa-du-te / ^r TA ¹ ši-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en ú-šá-áš-kín ^{uru} Kal-ḫu \
H-35	20b-21a	<i>u</i> A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la ^r pa ¹ -du- ^r te ¹ / TA ši-it ^d Šam-si a-d[i] ^r e ¹ [-re]b ^d Šam-ši pa-a 1-en ú-šá-áš-kín ^{uru} Kal-ḫu
H-b-1	17b-18a	<i>u</i> A.AB\BA.MEŠ šá ina qi-it-ru- ^r ub ¹ \ EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^d Šam-ši a-di / e-reb ^d Šam-ši \ pa-a 1-en ú-šá-áš-kín ^{uru} Kal-ḫu
H-b-2	16b-17a	<i>u</i> A.AB.BA.MEŠ šá ina qì-it-ru-ub / [. . . ši-i]t ^d Šam-ši a\ ^r di ¹ [. . . ^d Šam]-ši pa-a 1- ^r en \ 《EN》 ú-šá-áš-kín ^{uru} Ka\ ^r ḫu ¹ \
H-d-2	18-19a	[. . . A.AB.BA]. ^r MEŠ šá ina qi-it ¹ -[ru-ub] \ ^r EN-ti-šú MAN.MEŠ-ni ¹ ek-du-te \ ^r la pa-du-te TA ši-it ¹ \ [. . .] / [. . .] \
I-1	14	<i>u</i> A.AB.BA.MEŠ \ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en ú-šá-áš-kín ^{uru} Kal-ḫu
I-7	14-15a	<i>u</i> ⟨A⟩.AB.BA.MEŠ ⟨šá⟩ ina qi-i[t-ru-u]b EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-t[e] TA ši-it ^d Šam-ši EN e-reb ^d Šam-š[i . . .] / ^{uru} Kal-ḫu
I-12	14-15a	<i>u</i> A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te ¹ la pa-du-te TA ši-it ^d Šam-š[i . . .] ^r e ¹ -reb ^d Šam-ši pa-a 1-en ú-šá-áš-kín / ^{uru} Kal-ḫi
I-13	13b-14a	<i>u</i> A.AB.BA.MEŠ ^r šá ina qi-it-ru-ub EN ¹ -ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te / TA ši-it ^d Šam-ši EN e-reb ^d Šam-ši pa-a 1-en ú-šá- ^r áš ¹ -kín ^{uru} Kal-ḫi
I-17	5b-6a	<i>u</i> A.AB.BA.MEŠ šá ina ¹ qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni / ek-du-te la pa-du-te TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši [p]a-a 1-en ú-šá-áš-kín ^{uru} Kal-ḫu
I-18	7b-8a	[. . .] / EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en ú-šá-áš[-kín . . .]
I-25	13b	<i>u</i> ⟨A⟩.AB.BA.MEŠ ⟨šá⟩ ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-

		<i>du-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši EN <i>e-reb</i> ^{r^d} Šam-ši <i>pa-a</i> 1-en <i>ú-šá-áš-kín</i> ^{uru} Kal- <i>hu</i>
I-30	13b-14a	<i>u</i> {A.}AB.BA.MEŠ <i>šá</i> <i>ina</i> <i>qi-it</i> ¹ - <i>ru-ub</i> EN- <i>ti-šú</i> MAN ¹ .MEŠ- <i>ni</i> <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši EN <i>e-reb</i> ^d Šam-ši / <i>pa-a</i> 1-en <i>ú-šá-áš-kín</i> ^{uru} Kal- <i>hu</i>
L-1-2	16b-17a	<i>u</i> A.AB.BA.MEŠ <i>šá</i> <i>ina</i> <i>qi-it-ru-ub</i> EN- <i>ti-šú</i> MAN.MEŠ-[<i>ni</i>] \ <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam- ^r š ¹ / <i>a-di e-reb</i> ^d Šam-ši <i>pa-a</i> 1-en <i>ú-šá-áš-^rkín¹</i> ^{uru} Kal- <i>hu</i>
L-5	13b-16a	[. . .] / [<i>e</i>] <i>k-du-te la pa-du-te</i> TA ^r š ¹ <i>it</i> ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši \ <i>pa-a</i> \ 1[- <i>en</i> . . .] / «[<i>u</i>] ^r A ¹ .AB.BA.MEŠ <i>šá</i> <i>ina</i> <i>qi-it-ru-ub</i> EN- <i>ti-šú</i> MAN.MEŠ- <i>ni</i> \ <i>ek-du-te</i> \ [<i>a</i> . . .]» / ^r ú ¹ - <i>šá-áš-kín</i> ^{uru} Ka[<i>l</i>]- <i>hu</i>
L-6	15b-16a	<i>u</i> A.AB.BA.MEŠ \ <i>šá</i> <i>ina</i> <i>qi-it</i> [- <i>ru-ub</i> . . . T]A <i>šit</i> [- <i>it</i> . . .] / [. . .] ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a</i> 1-en <i>ú-šá-áš-kín</i> [. . .]
L-7	16b-17a	<i>u</i> A.AB.BA.MEŠ <i>šá</i> <i>ina</i> <i>qi-it-ru-ub</i> EN- <i>ti-^ršú¹</i> MAN.MEŠ- <i>ni</i> <i>ek-du-te la pa-du-te</i> \ TA <i>ši-it</i> \ ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a</i> / [1]- ^r <i>en</i> ¹ <i>ú-šá-áš-kín</i> ^{uru} Ka ¹ - <i>hu</i>
L-8	17b-18a	<i>u</i> A.[A]B.BA.ME[Š] <i>šá</i> <i>ina</i> <i>qi-it-ru-ub</i> EN- <i>ti-šú</i> MAN.MEŠ \ <i>ni</i> <i>ek-du-^rte¹</i> <i>la</i> ^r <i>pa</i> ¹ - <i>du-te</i> TA <i>ši-it</i> ^d Šam-ši <i>a-di e-reb</i> / ^d Šam-ši <i>pa-a</i> 1-en \ <i>ú-šá-áš-kín</i> ^{uru} Kal- <i>hu</i> \
L-10	18b-19a	<i>u</i> A.AB.BA \ MEŠ <i>šá</i> <i>ina</i> <i>qi-it-ru-ub</i> EN \ <i>ti-šú</i> MAN.MEŠ- <i>ni</i> <i>ek-du-te</i> ^r <i>la</i> ¹ <i>pa-du-te</i> TA <i>ši-it</i> / ^d Šam-ši <i>a-di</i> \ <i>e-reb</i> ¹ ^d Šam-ši <i>pa-a</i> 1-en <i>ú-šá-áš-kín</i> ¹ ^{uru} Kal- <i>hu</i>
L-11	15b-16a	<i>u</i> A.AB.BA.MEŠ <i>šá</i> <i>ina</i> <i>qi-it-ru-ub</i> EN- <i>ti-šú</i> \ MAN.MEŠ- <i>ni</i> \ <i>ek-du-te</i> \ <i>la pa-du-te</i> TA <i>ši-it</i> / ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a</i> 1-en <i>ú-šá-áš-kín</i> ^{uru} Kal- <i>hu</i>
L-17	16b-17a	<i>u</i> A.AB \ B[A].MEŠ <i>šá</i> <i>ina</i> <i>qi-it-ru-ub</i> EN- <i>ti-šú</i> MAN.MEŠ- <i>ni</i> <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-š[i] / <i>a-di e-reb</i> ^d Šam-ši <i>pa-a</i> 1-en <i>ú-šá-áš-kín</i> ^{uru} Kal- <i>hu</i>
L-18	16b-17a	<i>u</i> A \ AB.BA.MEŠ \ <i>šá</i> <i>ina</i> <i>qi-it-ru-ub</i> . . . / [. . . MAN.MEŠ-] <i>ni</i> <i>ek-du-te</i> \ <i>la pa-du-te</i> TA \ <i>ši-it</i> ^d Šam-ši <i>a-di</i> \ <i>e-reb</i> ^d š[a]m-ši <i>pa-a</i> 1-en \ <i>ú-šá-áš-kín</i> ^{uru} Kal- <i>hu</i>
L-20	18b-19a	<i>u</i> A.AB.BA.MEŠ <i>šá</i> <i>ina</i> <i>qi-it-ru-ub</i> EN- <i>ti-šú</i> MAN.MEŠ- <i>ni</i> <i>ek-du-te la pa-du-te</i> \ TA <i>š</i> [<i>i-it</i> . . .] / [. . .] <i>ú-šá-áš-kín</i> \ ^{uru} Kal- <i>hu</i>
L-33	17	[. . . MAN.ME]Š- <i>ni</i> \ <i>ek-du-te la pa-du-te</i> \ ^r TA ¹ <i>ši-it</i> ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a</i> 1-en[. . .]
L-34	16	<i>u</i> A.AB.BA.MEŠ <i>šá</i> <i>ina</i> <i>qi-it-ru-ub</i> EN- <i>ti-šú</i> MAN.MEŠ- <i>ni</i> <i>ek-^rdu</i> ¹ - <i>te la pa-du-te</i> TA \ <i>ši-it</i> \ ^d Šam-[š ¹ . . .]

L-35	18b-19a	<i>u</i> A.AB.BA.MEŠ \ šá ina qi-it-ru-ub \ EN-ti-šú MAN.MEŠ-ni ek-du-te la \ pa-du-te TA ši-it ^r d ¹ Šam-ši {a}-di e-reb / ^d Šam-ši pa-a 1-en ú-šá-áš-kín ^{uru} Kal-ḫu
L-36	18b-20a	<i>u</i> A.AB.B[A.MEŠ] / ^r šá ¹ ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^d rŠam ¹ -[ši a-d]i e-reb \ ^d Šam-ši \ pa-a \ 1-en ú-šá-áš-kín / [^{ur}] ^u Kal-ḫu
N-6	12b-13a	\ <i>u</i> ^r A.AB ¹ .BA.MEŠ ^r šá ina q ⁱ ¹ -it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te / [. . . ši]-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en ú-šá-áš-«GAR-ÁŠ»-kín ^{uru} Kal-ḫu ¹
N-8	15b	<i>u</i> A.AB.BA.MEŠ šá ina qi-it-ru ¹ -ub EN-ti-šú \ MAN.MEŠ- ^r ni ¹ \ ek-du-te la pa-du-te TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en ^r ú ¹ [-šá-áš-kín . . .]
N-12	14b-15a	<i>u</i> A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú [MAN].MEŠ-ni ek-du-te \ la pa-du-te TA ši-it ^d Šam-ši a-di e-reb ^d Šam- ^r ši ¹ pa-a ¹ 1-en ú- ^r šá ¹ -[áš-kín] / ^{uru} Kal-ḫu
N-13	12b-13a	<i>u</i> A.AB.BA.MEŠ šá \ ina qi-it-ru-ub EN-ti-šú MAN.[MEŠ-ni e]k-du-te[l]a pa-du-te TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a / [1-]en û-šá-áš-kín ^{uru} Kal-ḫu
N-16	12a	{ . . . } la pa-du-te TA ši-it ^d Šam-\-ši\ a-di e-reb ¹ ^d Šam-ši \ pa-a 1-en [ú]-šá-áš-kín ^{uru} Kal-ḫu
N-17	11b-12a	<i>u</i> A[A]B.BA.MEŠ / šá ina qi-it-ru-ub EN-ti- ^r šú ¹ MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en ú-šá-áš-kín ^{uru} Kal-ḫu
N-19	13b-14a	<i>u</i> A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú \ MAN.MEŠ-ni ek-du-te la pa-du-te / TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en ú-šá-áš-kín ^{uru} Kal-ḫu
P-2	18b-20a	<i>u</i> A.AB.BA.MEŠ šá ina qi-it-ru-ub / EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^d Š[am]-ši a-di e-reb ^d Šam-ši pa-a 1-en ú-šá-áš-kín / ^{uru} Kal-ḫu
P-3	13b-14a	<i>u</i> A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.ME[Š]-ni ek-du-te la pa-du-te TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a / 1-en ú-šá-áš-kín ^{uru} Kal-ḫu
P-4	12b-13a	<i>u</i> A.AB.BA.MEŠ / šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^a Ša[m]-ši ^r a-di ¹ e-reb ¹ ^d Šam-ši pa-a 1-en ú-šá-áš-kín ^{uru} Kal-ḫu
S-1	13b-14a	<i>u</i> A.AB.BA.MEŠ / [. . .] pa-du-te TA ši-it ^d Šam-ši a-di e-reb ^d Šam-ši pa-a 1-en ú-šá-áš-kín ^{uru} Kal-ḫu

S-2	13b-14a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub \ EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en ú-šá-áš-kín / ^{uru}Kal-ḫu</i>
S-3	13	<i>[. . .]šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši pa-a \ 1-en ^rú¹[-šá-áš-kín . . .]</i>
S-4	14b	<i>u A.AB.BA.MEŠ šá ina qi-it¹-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-[ši . . . ú-šá-áš-k]ín ^{uru}Kal-ḫu</i>
S-6	12b	<i>u A.AB.BA.ME[Š š]á ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-[ši . . .]</i>
S-7	11b-12a	<i>u A.AB.BA.MEŠ šá ina qī-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te / la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en ú-šá-áš-[k]ín ^{uru}Kal-ḫu</i>
S-8	12b-13a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-d[u-te . . .] / e-reb ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḫu¹</i>
S-11	11b-12a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te / la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḫu</i>
S-12	18b-19	<i>u A.AB.BA.MEŠ [. . .] ^rqī¹-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši / a-di e-reb ^dŠam-ši pa-^ra 1-en¹[ú-]šá-áš-kín</i>
S-13	14b-15a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it / ^rd¹Šam-ši a-di e¹-reb ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḫu</i>
S-15	13a	<i>[. . . ek-]^rdu-te¹ la ^rpa¹-du-te ^rTA¹ ši-it ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḫu</i>
S-17	13b-14a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du\te TA ši-it ^dŠam-ši a-di e-reb / ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḫu</i>
S-20	11b-12a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši / pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḫu</i>
S-21	12b-13a	<i>u A.AB.^rBA.MEŠ šá ina¹ qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši a-di e-^rreb¹ / ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḫu</i>
S-22	12b-13a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-</i>

		<i>te la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḫu</i>
S-a-1	11b-12a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti¹-šú / MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḫu</i>
S-a-2	13a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši a-di e-r[eb ^d]Šam-ši pa-a {1}-en ú-šá-áš-kín ^{uru}Kal-ḫu</i>
S-b-1	11b-12a	<i>[. . .] / [š]á ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en ú-šá-áš¹-kín ^{uru}Kal¹[-ḫu]</i>
S-b-2	12b	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši a-di e-^rreb¹ ^dŠam-ši ^rpa-a 1-en ú¹-šá-áš-kín ^{uru}Kal-ḫu¹</i>
S-c-4	13a	<i>u A.AB.^rBA.MEŠ¹ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la¹ pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḫ[u]</i>
S-d-1	12b-13a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši / pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḫu</i>
S-d-2	12b-13a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te / TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḫu</i>
T-2	13b-14a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši¹-it ^dŠam-ši a-di e-reb / ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḫu</i>
T-5	16b-17a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te / la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḫu</i>
T-6	12b-13a	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub / EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-i[t] ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en ú-šá-áš-kín ^{uru}Kal-ḫu</i>
T-7	10c-12a	<i>u A.AB.BA.MEŠ / šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te [T]A ši-it ^dŠam-ši a-di e-reb [^d]Šam-ši pa-a 1-en ú-šá-áš-kín / ^{uru}Kal-ḫu</i>
T-8	12b	<i>u A.AB.BA.MEŠ šá ina qi-it-ru-ub EN-ti-šú MAN.MEŠ-ni ek-du-te la pa-du-te TA ši-it ^dŠam-ši a-di e-reb ^dŠam-ši pa-a 1-en ú-šá-</i>

		<i>áš-kín</i> ^{uru} <i>Kal-ḥu</i>
Y-10	17b-18	<i>u</i> A.AB.BA.MEŠ {šá} <i>ina</i> <i>qi-it-ru-ub</i> / EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^r dŠam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a</i> 1-en <i>ú-áš-áš-kín</i> ^{uru} <i>Kal-ḥu</i>
Y-11	19b-20a	<i>u</i> A.AB.BA.MEŠ šá <i>ina</i> <i>q</i> ^r <i>i-it-ru-ub</i> ¹ EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši / [. . .] ^r <i>e-reb</i> ^d Šam-ši <i>pa-a</i> ¹ 1-en ^r ú ¹ -[š]á-áš-kí[n ^u] ^{uru} <i>Kal-ḥu</i>
Y-39	19b-20a	<i>u</i> A.AB.BA.MEŠ šá <i>ina</i> <i>qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ{-ni} / [ek]- <i>du-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a</i> 1-en <i>ú-áš-áš-kín</i> ^{uru} <i>Kal-ḥu</i>
Y-45	20b-21a	<i>u</i> A.AB.BA.MEŠ {šá} <i>ina</i> <i>qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-[te] / la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a</i> 1-en <i>ú-áš-áš-kín</i> ^{uru} <i>Kal-ḥu</i>
Y-46	20b-21	[. . . A]. ^r AB.BA.MEŠ ¹ šá <i>ina</i> ^r <i>qi-it</i> ¹ - <i>ru-ub</i> EN-ti-šú MAN.MEŠ-ni / [. . . <i>ú-áš-áš</i>]- ^r <i>kín</i> ^{uru} <i>Kal-^rḥu</i> ¹
Y-47	20-21a	{ <i>u</i> } A.AB.BA.MEŠ {šá} ^r <i>ina</i> ¹ <i>qi-it-r</i> [<i>u-ub</i> . . .] <i>a-di e-reb</i> ^d Šam-ši <i>pa-a</i> 1-en <i>ú-áš-áš-kín</i> / ^{uru} <i>Kal-ḥu</i>
Y-55	22b-23a	{ <i>u</i> } A.AB. ^r BA ¹ .MEŠ {šá} ^r <i>ina</i> <i>qi-it-ru-ub</i> ¹ EN-ti-šú MAN.MEŠ-ni / ^r <i>ek-du-te la pa-du-te</i> ¹ TA ^r <i>ši-it</i> ^d Šam-ši ¹ <i>a-di</i> ^r <i>e-reb</i> ¹ ^d Šam- ^r ši <i>pa</i> ¹ - <i>a</i> 1- ^r <i>en</i> ¹ <i>ú-áš-^ráš¹-kín</i> ^{uru} <i>Kal-ḥu</i>
Y-60	16b-17a	{ <i>u</i> } A.AB.BA.MEŠ {šá} <i>ina</i> ^r <i>qi</i> ¹ - <i>it-ru-^rub</i> ¹ / [EN-t]i-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^r dŠ ¹ am-ši <i>a-di</i> [e-re]b ^d Šam-ši <i>pa-a</i> 1-en <i>ú-áš-áš-^rkín</i> ¹ ^{uru} <i>Kal-ḥu</i>
Z-9	14b-15a	<i>u</i> A.[AB.BA.ME]Š šá <i>ina</i> <i>qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du[-te . . .] / [ú-áš-áš]š-kín</i> ^{uru} <i>Kal-ḥu</i>
Z-10	12b-13a	<i>u</i> A ¹ .AB.BA.MEŠ šá <i>ina</i> <i>qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ ¹ -ni <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a</i> 1-en <i>ú-áš-áš-kín</i> / ^{uru} <i>Kal-ḥu</i>
Z-b-2	13b-14a	<i>u</i> A.AB.BA.MEŠ šá <i>ina</i> <i>qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> / [. . . <i>ú-áš-áš</i>]š-kín ^{uru} <i>Kal-ḥu</i>
WFL-1	15	[. . . <i>qi-it-r</i>] <i>u-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a</i> 1-en <i>ú-áš-áš-kín</i> ^{uru} <i>Kal-ḥu</i>
WFL-2	12b-13a	<i>u</i> A.AB.BA.MEŠ šá <i>ina</i> <i>qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> / ^r d ¹ Šam-ši <i>a-di e</i> ¹ - <i>reb</i> ^d Šam-ši <i>pa-a</i> 1-en <i>ú-áš-áš-kín</i> ^{uru} <i>Kal-ḥu</i>
WFL-3	19b-20	<i>u</i> ^r A ¹ .AB.BA.MEŠ / šá <i>ina</i> <i>qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du\te</i> TA <i>ši-it</i> ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a</i> ^r 1- <i>e</i> ¹ <i>n</i>

		<i>ú-šá-áš-kín</i>
E-c-2	iii 6b-9	<i>u</i> A.AB.BA.MEŠ <i>šá ina qi-it-ru-ub</i> / EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> / TA <i>ši-it</i> ^d Šam-ši <i>a-di e-reb</i> / ^d Šam-ši <i>pa-a 1-en ú-šá-áš-kín</i> ^{uru} Kal- <i>hu</i>
B-b	38b-40	<i>u</i> A.AB.BA.MEŠ / <i>šá ina qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-n[i . . .] ^r TA ¹ <i>ši-[it]</i> / ^d Šam-ši <i>a-di e-reb</i> ^d [Šam-ši . . .]
M-niche	19b-20	<i>u</i> A.AB.BA.MEŠ <i>šá ina</i> ^r qi-it ¹ -ru-u[b] / ^r EN-t ¹ i-šú MAN.MEŠ-ni <i>ek-^rdu¹-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši EN <i>e-reb</i> ^d Šam-ši <i>pa-a</i> ^r 1-en <i>ú-šá-áš-kín</i> ¹ ^{uru} Kal- ^r hu ¹
Aleppo 2	13b-14a	[. . .] / <i>la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši EN <i>e-reb</i> ^d Šam-ši <i>pa-a 1-en</i> <i>ú-šá-áš-kín</i> . . .]
AO 19856	14b-15a	<i>u</i> A.AB.BA.MEŠ <i>šá ina qi-it-ru-ub</i> / ^r EN ¹ -ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši EN <i>e-reb</i> ^d Šam-ši <i>pa-a 1-en</i> <i>ú-šá-áš-kín</i> ^{uru} Kal- <i>hu</i>
Ash L. 109.1	8b-10a	<i>u</i> A.AB.BA.MEŠ <i>šá ina qi-it-^rru¹-ub</i> / [. . .] EN <i>e-reb</i> ^d Šam-ši <i>pa-a 1-en</i> <i>ú-šá-áš-kín</i> / [. . .]
Charité	16b-17	[. . .] / <i>šá ina qi-it-ru-ub</i> EN-ti-šú MAN.ME[Š-ni . . .]
Detroit 50.32	20	[. . . l] <i>a pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši <i>a-di</i> ^r e ¹ -[reb . . .]
HMA	15b-16a	<i>u</i> A.AB.BA.[M]EŠ <i>šá ina qi-it-ru-^rub¹</i> / [. . .]
LA 71.73.1b	15b-16a	<i>u</i> {A.}AB.BA.MEŠ {šá} <i>ina qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-d[u-te . . .]</i> / <i>ú-šá-áš-kín</i> ^{uru} Kal- <i>hu</i> ¹
LBAF	14b-15a	[. . . A.AB.B]A.MEŠ <i>šá ina qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa¹-du-te</i> / [. . . 1-en] <i>ú-šá-áš-kín</i> ^{uru} Kal- <i>hu</i>
Lyon 531	14b-15a	[. . . <i>ek-d</i>] <i>u-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši EN <i>e-reb</i> ^d Šam-ši <i>pa-a 1-en</i> / [. . .]
NCMI 4	1	[. . . ^u] ^r Kal- <i>h</i> ¹ [<i>u</i>]
O.274	17b-18a	<i>u</i> A.AB.BA.MEŠ <i>šá ina qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši / <i>a-di e-reb</i> ^d Šam-ši <i>pa-a 1-en</i> <i>ú-šá-áš-kín</i> ^{uru} Kal- <i>hu</i>
O.277	19b-21a	<i>u</i> A.AB.BA.MEŠ / <i>šá ina qi-it-ru-ub</i> EN-ti-šú MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši EN <i>e-reb</i> ^d Šam-ši <i>pa-a 1-en</i> / <i>ú-šá-áš-kín</i> ^{uru} Kal- <i>hu</i>
SF 3972	5	[. . . MAN.ME]Š-ni <i>ek-du-te la pa-du-te</i> T[A . . .]
Zurich 1913	13b-14a	<i>u</i> A.AB.BA.MEŠ <i>šá ina qi-it-ru-ub</i> EN-ti-šú / MAN.MEŠ-ni <i>ek-du-te la pa-du-te</i> TA <i>ši-it</i> ^d Šam-ši <i>a-di e-reb</i> ^d Šam-ši <i>pa-a 1-en</i> <i>ú-šá-áš-kín</i> ^{uru} Kal- <i>hu</i>

Line 15

B-5	11c-12a	[. . .] / [. . . U]RU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
B-14	14b-15a	ʾmaḥ ¹ -ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN [. . .] / [. . .]
B-15	13b-14a	maḥ-ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa- ni-ʾa ¹ / [. . . š]á KUR.KUR.MEŠ
B-16	18b	maḥ-ra-a šá ^{Pd} SILI[M-m]a-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa- n[i-a . . .]
B-23	12b-13a	maḥ ¹ -ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur \ NUN a-lik pa- ʾni ¹ -a DÛ-uš URU šu-ú / e-na-aḥ-ma {iṣ-}lal URU šu-ú ana eš-šú- te \ ʾab ¹ -ni UN.[MEŠ] ʾKUR ¹ -ti ŠU-ia šá KUR.KUR.MEŠ
B-24	15b-16a	maḥ-ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa- ni[-a . . .] / ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá ʾKUR ¹ .KUR.MEŠ
B-28	13	[. . .]URU šu-ú e-na-aḥ-ma iṣ-lal ʾURU ¹ [. . .]
B-30	12b-13a	maḥ-ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa- ni-a / DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.[MEŠ]
C-4	18b	maḥ-ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa- ni-a
C-b-2	14b-15a	maḥ-ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa[- ni-a . . .] ʾURU ¹ šu-ú \ e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni / UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
D-2	13b-14a	ʾmaḥ ¹ -ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN ¹ [a-lik] ʾpa-ni-ia ² DÛ-uš ¹ URU šu-ú e-na-aḥ-ma ʾiṣ-lal URU šu-ú / [. . .] \ ʾab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ ¹
D-5	14b	[. . . UN].MEŠ KUR-ti ʾŠU-ia ¹ šá ʾKUR.KUR.MEŠ ¹
D-7	14b-15a	maḥ-ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa- ni-a DÛ-uš URU šu-ú ʾe ¹ -na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia / šá KUR.KUR.MEŠ
D-8	12b-13a	maḥ-ra-a šá ^{Pd} SILIM-ma-nu-SAG / MAN ^{kur} Aš-šur NUN a-lik pa- ni-a DÛ-uš URU šu-ú e-na-aḥ-ʾma iṣ-lal URU šu ¹ -ú ana eš-šú-ʾte ab-ni U ¹ N.MEŠ KUR-ti ŠU-ia šá KUR.ʾKUR.MEŠ ¹
E-5	17b-18a	ʾmaḥ ¹ -ra-a ¹ šá ^{Pd} SILIM-ma-nu-SAG ¹ MAN ^{kur} Aš-šur NU[N]a-lik pa-ʾni ¹ -ia ʾDÛ-uš URU šu-ú / e-na-aḥ-ma iṣ-lal URU šu-ú ana

F-1	15b-16a	<i>ʿeš-šú-te ab-ni¹ UN.MEŠ ʿKUR-ti ŠU¹-ia šá KUR.KUR.MEŠ maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN ʿa¹-lik pa-ni-ʿa¹ [DÛ-u]š URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš- šú[-te . . .] / ŠU-ia šá KUR.KUR.MEŠ</i>
F-2	15b-16a	<i>[. . .] NUN a-lik pa-ni-a DÛ-uš URU šu-ú e-na-aḥ-ma¹ iṣ-lal / [. . .] šá KUR.KUR.MEŠ</i>
F-3	13c-14a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG / MAN^{kur}Aš-šur NUN a-lik pa- ni-ia DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN¹.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
F-4	13b-14a	<i>maḥ-ra-a šá^{Pd}SILIM¹-ma-nu-SAG MAN^{kur}{Aš}-šur NUN a-lik pa- ni-a DÛ-uš / URU šu-ú ʿe¹-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab¹-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
F-6	13b-14a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa- ni-a DÛ-uš [. . . š]u-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab- ni UN[.MEŠ] KUR-ti / ŠU-ia šá KUR.KUR.MEŠ</i>
F-8	13b-14a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa- ni-a DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-ʿte¹ / [a]b-ni UN.M[EŠ] KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
F-9	13b-14a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-[šur] / [. . .] ʿa¹-lik pa-ni-a DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
F-14c	13b	<i>[. . .]šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-a DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN¹.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
F-15	3b-4a	<i>[. . .] ʿx x x x x¹ / [. . .] ʿx x x¹ [. . .]</i>
F-16	12b-13a	<i>maḥ-ra-a šá^{ʿPd¹}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik[. . .] / e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR- ti ŠU-ia šá\KUR.KUR.MEŠ</i>
F-17	13b	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN [. . .]a-lik pa-ni-a DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti Š[U]-ʿi¹a šá KUR.KUR.MEŠ</i>
G-2	16b-17a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG \MAN^{kur}Aš NUN a-lik pa-ni-a DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia /\šá KUR.KUR.MEŠ</i>
G-3	15b	<i>maḥ-ra-ʿa¹ [šá^P]dSILIM-ma-nu-SAG MAN^{kur}Aš-šur \NUN a-lik pa-ni\ia DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú- te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>

G-4	14b-15a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN \a-lik pa-ni-a DÛ-uš \ / [UR]U šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN¹.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
G-6	15b-16a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}AŠ \ \ NUN a-lik pa-ni-a DÛ-uš URU šu-ú e-na-aḥ-ma \ iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
G-7	15b-16a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SA[G . . . NU]N a-lik pa-ni-a DÛ-uš URU šu-ú e-na-aḥ[-ma] / iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti \ ŠU-ia šá KUR.KUR.MEŠ</i>
G-8	14b-15a	<i>maḥ-ra-a šá^{Prd}SILIM¹-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-a DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te / ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
G-9	16b-17a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-^rni¹-a DÛ-^ruš¹ URU šu-ú e-na-aḥ-ma / [. . .]ab-ni [UN].MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
G-10	13b-14a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-a DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú / ana eš-šú-te ab-ni ^rUN.MEŠ KUR-ti¹ ŠU-ia šá KUR.KUR.MEŠ</i>
G-11	14b-16a	<i>maḥ-ra-a / [. . .]^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur \ NUN a-lik pa-ni-a DÛ-uš URU šu-ú e-na-aḥ-ma \ iṣ-lal URU šu-ú ana eš-^ršú¹-[t]e ab-ni UN.MEŠ KUR-ti ŠU-ia / ^ršá¹ [K]UR.KUR.MEŠ</i>
G-12	14b-15a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-^ršur¹ / NUN a-lik pa-ni-a DÛ-uš URU šu-ú \ e-na-aḥ-ma iṣ-lal URU ^ršú¹-ú \ ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
G-13	13b-14a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG / MAN^{kur}Aš-šur NUN a-lik pa-ni-a DÛ-uš URU šu-ú \ e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
G-14	12b-13a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur \ \ NUN a-lik pa-ni-a DÛ-uš URU šu-ú \ ^re¹-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ \ ^rKUR-ti ŠU¹-ia šá KUR.KUR.MEŠ</i>
G-15	12b-13a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}[Aš-šur] / NUN a-lik pa-ni-ia DÛ-uš URU šu-ú e-na-aḥ-ma \ iṣ-lal URU šu-ú ana eš-šú-te ab-ni \ UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
G-16	12b-13a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-a DÛ-uš URU šu-ú / e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ \ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
G-18	19-20a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur \ NUN a-lik pa-</i>

		<i>ni-a DÙ-uš URU šu-ú / e-na-aḥ-ma iṣ-lal URU šu-^rú¹ ana eš-šú-te ab-ni \ UN.MEŠ KUR-ti ŠU-ia šá [K]UR.KUR.MEŠ</i>
G-20	14b-15a	<i>maḥ-ra-a [. .] / iṣ-lal URU šu-ú ana eš-šú-te ab-ni ^rUN¹.MEŠ KUR-ti ŠU-^ria¹ šá KUR.KUR.MEŠ</i>
G-29	16b-17a	<i>maḥ-ra-a šá ^{Pd}SILIM-ma-nu-SAG MAN ^{kur}Aš-šur NUN a-lik pa- ni-a DÙ-uš \ URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú / ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
G-30	13b-14	<i>maḥ-ra-a šá ^{Pd}SILIM-ma-nu-SAG MAN ^{kur}Aš-š[ur] / NUN a-lik pa-ni-a DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni \ UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ \</i>
G-31	14b-15a	<i>maḥ-ra-a šá ^{Pd}SILIM-ma-nu-SAG MAN ^{kur}Aš-šur NUN a-lik pa- ni-ia \ / DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia \ šá KUR.KUR.MEŠ</i>
G-d-1	14b	<i>[maḥ]-ra-a šá ^{Prd¹}SILIM-ma-nu-SAG MAN \ ^{kur}Aš-šur NUN a-lik pa-ni-a DÙ-uš URU šu-¹ú¹ \ e-na-aḥ-ma iṣ-lal URU¹ šu-ú ana eš- šú-te ab-ni UN.MEŠ KUR-ti ŠU-¹ia¹ šá KUR.KUR.MEŠ</i>
G-d-2	12c-13a	<i>. . . / šá ^{Pd}SILIM-ma-nu-SAG MAN ^{kur}Aš-šur NUN a-lik pa-ni-ia ^rDÙ-u¹[š URU šu]-^rú¹ e-na-aḥ-ma \ iṣ-lal \ URU šu-ú ana eš-šú- te ab-ni UN.MEŠ KUR-ti ŠU-ia \ šá KUR.KUR.MEŠ</i>
G-e-1	14b-15a	<i>maḥ-ra-a \ šá ^{Pd}SILIM-ma-nu-SAG MAN ^{kur}Aš-šur NUN a-lik pa- ^rni-a DÙ-uš¹ URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te / ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
G-e-2	14b-15a	<i>maḥ-ra-a šá ^{Pd}SILIM-ma-nu-SAG MAN ^{kur}Aš-šur NUN a-lik pa- ni-a DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ / ^rKUR¹-ti ŠU-ia šá KUR.KUR.MEŠ</i>
H-1	17b-18a	<i>maḥ-ra-a šá ^{Pd}SILIM[\]-ma-nu-SAG MAN ^{kur}Aš-šur \ NUN a-lik pa[\]-ni-a / DÙ-uš URU šu-ú \ e-na-aḥ-ma \ iṣ-lal \ URU šu-ú \ ana eš-šú-te ab-ni UN.MEŠ \ KUR-ti ŠU-ia šá KUR[\].KUR.MEŠ</i>
H-2	18b-19a	<i>maḥ-ra[\]-a šá ^{Pd}SILIM-ma[\]-nu-SAG \ / MAN ^{kur}Aš-šur NUN a-lik pa-ni-a DÙ-uš URU šu-ú e-na-aḥ-ma iṣ[\]-lal URU šu[\]-ú ana eš-šú- te ab-ni UN.MEŠ KUR[-t]i ŠU-ia šá KUR.KUR.MEŠ \</i>
H-3	19b-20a	<i>maḥ-ra-a šá ^{Pd}SILIM-ma-nu-SAG MAN ^{kur}Aš-šur / NUN a[\]-lik pa- ni-a DÙ-uš URU \ š[u]-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana ^reš-šú- t¹[e a]b-ni UN.MEŠ \ KUR-ti ŠU[\]-ia šá KUR.KUR.MEŠ</i>
H-4	17b-19a	<i>maḥ-ra-a šá ^{Pd}SILIM-ma-nu-SAG MAN ^{kur}Aš-šur NUN \ a-lik pa[\]-ni-a / DÙ-uš URU šu-ú e-na-aḥ[\]-^rma¹ \ iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ \ KUR-ti \ ŠU-ia \ / šá KUR.KUR.MEŠ</i>

H-5	20-21a	<i>maḥ-ra-a šá</i> ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur \ NUN a-lik pa-ni-a DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te a[b-ni . . .] / KUR-ti ŠU-ia šá KUR.KUR.MEŠ
H-9	15	<i>maḥ-ra-a šá</i> ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN ¹ a-lik pa-ni-a DÛ-uš URU šu-ú e\na-aḥ-ma \ iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
H-10	19b-20a	<i>maḥ-ra-a šá</i> ^{Pd} SILIM-ma-nu-SAG \ MAN ^{kur} Aš-šur NUN a-lik pa-ni-a DÛ-uš URU šu-ú e-na-aḥ-ma \ iṣ-lal[. . .] / ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
H-12	20b-21a	<i>maḥ-^rra¹-a šá</i> ^{rPd1} SILIM- ^r ma ¹ -nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa\ ni-(i)a . . . / [. . .] KUR-ti ŠU-a šá 《ŠÁ》 KUR.KUR.MEŠ
H-14	18b-19a	<i>maḥ-ra-a \ šá</i> ^{Pd} SILIM\ma-nu-SAG MAN ^{kur} Aš-šur \ NUN a-lik pa-ni-ia DÛ-uš URU šu-ú / e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni \ UN.MEŠ KUR-ti \ ŠU-ia šá KUR.KUR.MEŠ
H-23	23b-24a	[. . . ^{Pd}] ^r SILIM-ma-nu-S ¹ [AG] MAN ^{kur} ^r Aš-šur ¹ [. . .] / [. . .] ^r šu-ú ¹ \ [e-na-a]ḥ-ma iṣ-lal URU šu-ú ana eš-šú-t[e] ab-ni UN.MEŠ KUR-t[i Š]U-ia \ [šá KUR.KUR].MEŠ
H-27	19b-20a	<i>maḥ-ra-a šá</i> ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur \ NUN a-lik pa-ni-a \ DÛ-uš URU šu-ú e-na-aḥ-ma / [. . . šu]-ú ¹ ana eš-šú-te ab-ni UN ¹ .MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
H-29	16c-17a	<i>maḥ-ra-a / šá</i> ^{Pd} SILI[M-ma-nu-]SAG MAN ^{kur} Aš-šur \ NUN a-lik pa-ni-a DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ \ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
H-30	18b-19	<i>maḥ-ra-a šá</i> ^{Pd} SILIM-ma-nu-SAG \ MAN ^{kur} Aš-šur / NUN a-lik pa-n\ ^r ia ¹ [. . .] URU šu-ú e-na-aḥ-ma iṣ-lal URU šu\ ^r ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá \ KUR.KUR.MEŠ
H-31	19b-20a	<i>maḥ-ra-a šá</i> ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa-ni-ia DÛ-uš URU šu-ú e-na-a ^r ḥ ¹ -[ma . . .] /\ URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti \ ŠU-ia šá KUR.KUR.MEŠ
H-32	19b-20a	<i>maḥ-ra-a šá</i> ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa-ni-a DÛ-uš \ URU šu-ú / ^r e ¹ -na-aḥ-ma iṣ-lal \ URU šu-ú ana eš-šú-te ab- ^r ni ¹ \ UN.MEŠ KUR-ti ŠU-ia šá K[UR.KU]R.MEŠ
H-33	17b-19a	<i>maḥ-ra-a ^ršá</i> ^{Pd1} SILIM-ma-nu-SAG / ^r MAN ¹ [^{kur}]Aš-šur NUN a-lik [pa-ni]-a \ DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú \ ^r ana eš-šú ¹ -te ab-ni ^r UN ¹ .MEŠ \ ^r KUR-ti ¹ ŠU-ia / [. . .] KUR.KUR.MEŠ
H-34	20b-22a	<i>maḥ-ra-a šá</i> ^{Pd} SILIM\ma-nu-SAG MAN ^{kur} Aš-šur / ^r NUN ¹ a-lik

H-35	21b-22a	<p><i>pa-ni-a</i> DÛ-uš URU šu-ú <i>e-na-aḥ-ma iṣ-lal</i> \ URU šu-ú \ <i>ana eš-šú-te ab-ni</i> UN.MEŠ \ KUR-ti ŠU-ia šá / 'KUR'.KUR.MEŠ</p> <p><i>maḥ-ra-a</i> šá ^{Pd}SILIM-<i>ma-nu-SAG</i> MAN ^{kur}Aš-šur / NUN <i>a-lik pa-ni-a</i> DÛ-uš URU 'šu¹-ú <i>e[-na-a]ḥ-ma iṣ-lal</i> URU šu-ú <i>ana eš-šú-te ab-ni</i> UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</p>
H-b-1	18b-19a	<p><i>maḥ-ra-a</i> šá ^{Pd}SILIM-<i>ma-nu</i> \ S[AG] \ MAN ^{kur}Aš-šur NUN <i>a-lik pa-ni-ia</i> DÛ-uš URU šu-ú <i>e-na-aḥ-ma iṣ-lal</i> / URU šu-ú <i>ana eš-šú-te</i> 'te' \ <i>ab-ni</i> UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ \</p>
H-b-2	17b-18a	<p><i>maḥ-ra</i> \ <i>a</i> šá ^{Pd}SILIM-<i>ma-nu</i> \ S[AG] . . . <i>e-na-a</i> \ <i>ḥ-ma iṣ-lal</i> URU \ 'šu¹ \ [ú . . .] 'eš¹ \ <i>šú-te ab-ni</i> \ UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</p>
H-d-2	19b-20a	<p>'<i>maḥ-ra-a</i> šá ^{Pd}SILIM-<i>ma-nu-SAG</i> \ MAN ^{kur}Aš-šur NUN <i>a-lik pa</i>¹ \ <i>ni-a</i> \ [. . .] / [. . .] \ 'eš-šú-te <i>ab-ni</i> UN.MEŠ KUR-ti ŠU-ia¹ \ šá KUR.KUR.MEŠ</p>
I-1	15	<p><i>maḥ-ra-a</i> \ šá ^{Pd}SILIM-<i>ma-nu-SAG</i> MAN ^{kur}Aš-šur NUN <i>a-lik pa-ni-ia</i> DÛ-uš URU šu-ú <i>e-na-aḥ-ma iṣ-lal</i> URU šu-ú <i>ana eš-šú-te ab-ni</i> UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</p>
I-7	15b-16a	<p><i>maḥ-ra-a</i> š[á ^{Pd}SI]LIM-<i>ma-nu-SAG</i> MAN ^{kur}Aš-šur NUN <i>a-lik pa-ni-ia</i> DÛ-uš URU 'šu¹-ú <i>e-na-aḥ-ma iṣ-lal</i> URU šu-ú <i>a-na eš-šú-te a[b-ni . . .]</i> / šá KUR.KUR.MEŠ</p>
I-12	15b-16a	<p><i>maḥ-ra-a</i> šá ^{Pd}SILIM-<i>ma-nu-SAG</i> MAN ^{kur}Aš-šur NUN <i>a-lik pa-ni-ia</i> DÛ-uš URU šu-ú 'e¹ \ <i>[na-a]ḥ-ma iṣ-lal</i> URU šu-ú <i>ana eš-šú-te ab-ni</i> UN.M[EŠ] / <i>ki-šit-ti</i> ŠU-ia šá KUR.KUR.MEŠ</p>
I-13	14b-15a	<p><i>maḥ-ra-a</i> šá ^{Pd}SILIM-<i>ma</i>¹ \ <i>nu-SAG</i> MAN ^{kur}Aš-šur NUN <i>a-lik pa-ni-ia</i> DÛ-uš URU šu-ú <i>e-na-aḥ-ma / iṣ-lal</i> URU šu-ú <i>ana eš-šú-te ab-ni</i> UN.MEŠ <i>ki-šit-ti</i> ŠU-ia šá KUR.'KUR.M'[EŠ]</p>
I-17	6b-7a	<p><i>maḥ-ra-a</i> šá ^{Pd}SILIM-<i>ma-nu-SAG</i> MAN ^{kur}Aš-šur NUN <i>a-lik pa-ni-a</i> DÛ-u[š] / URU šu-ú <i>e-na-aḥ-ma iṣ-lal</i> URU šu-ú <i>ana eš-šú-te ab-ni</i> UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</p>
I-18	8b-9a	<p>[. . .] / <i>iṣ-lal</i> URU šu-ú <i>ana eš-šú-te ab-ni</i> UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</p>
I-25	14	<p><i>maḥ-ra-a</i> šá ^{Pd}SILIM-<i>ma-nu-SAG</i>¹ MAN ^{kur}Aš-šur NUN <i>a-lik pa-ni-ia</i> DÛ-uš URU šu-ú <i>e-na-aḥ-ma iṣ-lal</i> URU šu-ú <i>a-na eš-šú-te ab-ni</i> UN.MEŠ <i>ki-šit-ti</i> ŠU-ia šá KUR.KUR.MEŠ</p>
I-30	14b-15a	<p><i>maḥ-ra-a</i> šá ^{Pd}SILIM-<i>ma-nu-SAG</i>¹ MAN ^{kur}Aš-šur NUN <i>a-lik pa-ni-ia</i> DÛ-uš URU šu-ú <i>e-na-aḥ-ma iṣ-lal</i> URU šu-ú / <i>a-na eš-šú-te ab-ni</i> UN.MEŠ <i>ki-šit-ti</i> ŠU-ia šá KUR.KUR.MEŠ</p>

L-1-2	17b-18a	<i>maḥ-ra-a šá</i> ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN <i>a-lik pa-ni-ia</i> DÛ-uš URU <i>šu-ú</i> / <i>e-na-aḥ-ma iṣ-lal</i> \ URU <i>šu-ú ana eš-šú-te ab-ni</i> UN.MEŠ ^r KUR ¹ -ti ŠU-ia šá KUR.KUR.MEŠ
L-5	16b-17a	<i>maḥ-ra-a \ šá</i> ^{Pd} SILIM-ma-nu-SAG \ MAN ^{kur} Aš-šur \ NUN <i>a-lik pa-ni-a</i> \ ^r D ¹ [Û-uš . . .] / [. . .] <i>eš-šú-te ab-ni</i> ^r UN ¹ .MEŠ \ KUR-ti ŠU-ia šá KUR.KUR.MEŠ \
L-6	16b-17a	[. . . ^{Pd} SILIM-ma]-nu-SAG [. . .] / [. . . ^{kur}]Aš-šur NUN <i>a-lik pa-ni-a</i> DÛ-uš \ URU <i>šu-ú</i> ^r e ¹ -na-aḥ-ma iṣ-lal URU <i>šu-ú</i> . . . KUR.KUR.]MEŠ
L-7	17b-19a	<i>maḥ-r[a]-^ra¹ šá</i> ^{Prd1} SILIM-ma-nu-SAG \ MAN ^{kur} Aš-šur NUN \ <i>a-lik \ pa-ni-a</i> DÛ-uš / [. . .] <i>šu-ú e-na-aḥ-ma iṣ-lal</i> URU <i>šu-ú ana eš-šú-te \ ab-ni</i> \ UN.MEŠ KUR-ti / ŠU-ia šá KUR.KUR.MEŠ
L-8	18b-19a	<i>maḥ-ra-a šá</i> ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} {Aš}-šur NUN <i>a-lik ^rpa¹-ni-^ra¹ DÛ¹-uš</i> URU <i>šu-ú e-na-aḥ-ma iṣ-lal</i> / URU <i>šu-ú ana eš-šú-te ab-ni</i> UN.MEŠ KUR-[t]i \ ŠU-ia šá KUR.KUR.MEŠ
L-10	19b-20a	<i>maḥ-ra-a šá</i> ^{Pd} SILIM-ma-nu-SAG \ MAN ^{kur} Aš-šur NUN <i>a-lik¹ pa-ni-a</i> DÛ-uš URU <i>šu-ú e-na-aḥ-ma</i> / \ <i>iṣ-lal</i> URU <i>šu-ú ana eš-šú-te</i> ^r ab ¹ -ni \ UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
L-11	16b-17a	<i>maḥ-ra-a \ šá</i> [^P] ^d SILIM-ma-nu-SAG \ [MAN] ^{kur} Aš-šur NUN <i>a-lik pa-ni-a</i> / DÛ-uš URU <i>šu-ú e-na-aḥ-ma iṣ-lal</i> URU <i>šu-ú ana eš-šú-te ab-ni</i> UN.MEŠ \ KUR-ti ŠU-ia \ šá [K]UR.KUR.[M]EŠ
L-17	17b-18a	<i>ma[h]-ra-a šá</i> ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN <i>a-lik pa-ni-a</i> DÛ-uš URU <i>šu-ú e-na-aḥ-ma iṣ-lal</i> / URU <i>šu-ú ana eš-šú-te ab-ni</i> UN.MEŠ KUR-ti ŠU-ia ^r šá ¹ KUR.KUR.MEŠ
L-18	17b-18a	<i>maḥ-ra-a šá</i> ^{Pd} \SILIM-ma-nu-SAG . . . / [. . .] <i>pa-ni-a</i> DÛ-uš \ URU <i>šu-ú e-na-aḥ-ma iṣ-lal</i> URU <i>šu-ú ana eš-šú-te a[b]-ni</i> UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
L-20	19b-20a	<i>maḥ-ra-a šá</i> ^{Pd} SILIM-ma-nu ¹ -SAG MAN ^{kur} Aš-šur NUN <i>a-lik pa-ni-a</i> DÛ-uš \ URU [. . .] / [. . . UN.M]EŠ KUR-ti \ ŠU-ia šá KUR.KUR.MEŠ
L-33	18	[. . . ^k ur]Aš-šur \ NUN <i>a-lik pa-ni-a</i> DÛ-uš \ URU <i>šu-ú e-na-aḥ-ma iṣ-lal</i> \ URU <i>šu-ú ana eš-šú-te</i> [. . .]
L-34	17	<i>maḥ-ra-a šá</i> ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN <i>a-lik pa-(ni-)a</i> DÛ- ^r uš ¹ URU <i>šu-ú e-na-aḥ-ma iṣ-lal</i> \ URU <i>šu-^rú¹</i> \ [. . .]
L-35	19b-20a	<i>maḥ-ra-a šá</i> \ ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN <i>a-lik pa-ni-a</i> DÛ-uš URU <i>šu-ú e-na-aḥ-ma iṣ-lal</i> URU <i>šu-ú</i> / <i>ana eš-šú-te ab-ni</i> UN.MEŠ KUR-ti ŠU-ia \ šá KUR.KUR.MEŠ

L-36	20b	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-a DÛ-uš URU [RU . . . e-]na-aḥ-ma \iṣ-lal URU šu-ú \ana eš-šú-te ab-ni \ UN.MEŠ KUR-ti ŠU-ia [. . .]</i>
N-6	13b-14a	<i>\^rmaḥ-r¹a-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-^rlik¹ pa-ni-a / [. . .]^re¹-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
N-8	15c-16a	<i>[. . .] / ^{rP1d}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-a DÛ-uš \ URU ^ršu-ú e-na¹-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
N-12	15b	<i>maḥ-ra-a šá^{Pd}SILIM-^rma-nu-SAG¹ MAN^{kur}Aš-šur NUN a-lik pa-ni-a DÛ-uš URU šu-ú e-na-aḥ-ma \iṣ-lal URU šu-ú ana eš-šú-te ^rab¹-ni UN.MEŠ ^rKUR¹-ti ^rŠU-ia¹ šá KUR.KUR.^rMEŠ¹</i>
N-13	13b-14a	<i>maḥ-ra-a \šá^{Pd}SILIM-ma-nu-SAG MAN^{k[ur]}Aš-šur] NUN a-lik p[a]-ni-a DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú / [. . .] eš-šú-te \ ab-ni UN.MEŠ KUR-ti ŠU-ia \šá KUR.KUR.MEŠ</i>
N-16	12b-13a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu\ -SAG MAN^{kur}Aš-šur \ NUN a-lik pa-ni-a / ^rDÛ¹-uš URU šu-ú e-na-aḥ-ma \iṣ-lal \ URU šu-ú ana eš-šú-te ab\ -ni UN.MEŠ KUR[-t]i ŠU-ia šá KUR.KUR\MEŠ</i>
N-17	12b-13a	<i>maḥ-ra-^ra šá^{Pd}SILIM¹-ma-nu-SAG \ / MAN^{kur}Aš-šur NUN a-lik pa-ni-ia DÛ-uš URU šu-ú e\(-na)-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN¹.MEŠ KUR-ti ŠU\ -ia šá KUR\ KUR.MEŠ</i>
N-19	14b-15a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa\ -ni-a DÛ\ -uš URU šu-^rú¹ / e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
P-2	20b	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-a DÛ-uš</i>
P-3	14b-15a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-^rlik¹ pa-ni-a D[Û-u]š URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia / šá KUR.KUR.MEŠ</i>
P-4	13b-14a	<i>maḥ-ra-^ra šá^{Pd1}SILIM-ma-nu-SAG MAN^{kur}Aš-šur / NUN a-lik pa-ni-a DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú\ -t[e a]b-^rni¹ UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
S-1	14b-15a	<i>maḥ-ra-a / [. . .] DÛ¹-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
S-2	14b	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur \ NUN a-lik pa-ni-ia DÛ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>

S-3	14a	[. . . ^{Pd} SILI]M-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa-ni-a DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-4	14c-15a	maḥ-ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur / [N]UN a-lik pa-ni-a DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN ¹ .MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-6	12c-13a	[. . .] / MAN ^{kur} Aš-šur NUN a-lik pa-ni-ia DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-7	12b-13a	maḥ-ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa-ni-a DÙ-uš / URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-8	13b	^r maḥ ¹ -ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa-ni-a DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR[-ti . . .]
S-11	12b-13a	maḥ-ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa-ni-ia DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te / ^r ab ¹ -ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-13	15b-16a	maḥ-ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa-ni-ia DÙ-uš URU šu-ú / ^r e ¹ -na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-15	13b-14a	maḥ-[ra-a . . .] ^{rP1d} SILIM-ma-nu-SAG / [. . . e-na-aḥ]- ^r ma ¹ iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-17	14b-15a	maḥ-ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa-ni-a DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal \ URU šu-ú ana eš-šú-te ab-ni UN.MEŠ / KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-20	12b-13a	maḥ-ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa-ni-ia DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te / ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-21	13b	maḥ-ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a- ^r lik pa-ni-a DÙ-uš ¹ URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.ME[Š . . .]
S-22	13b	[m]aḥ-ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa-ni-a DÙ-uš ^r URU ¹ šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-a-1	12b-13a	ma[h-]ra-a šá ^{Pd} SILIM-ma-nu-SAG MAN ^{kur} Aš-šur NUN a-lik pa-

		<i>ni-a DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni / UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
S-a-2	13b-14a	<i>maḥ-ra-a šá^{Pd} SILIM-ma-nu-SAG MAN^{kur} {Aš}-šur \ NUN a-lik pa-ni-^ra¹ DÙ-uš / URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš- šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
S-b-1	12b-13a	<i>[. . .] / [M]AN^{kur} Aš-šur NUN a-lik pa-ni-a DÙ-uš URU šu-ú e-na- aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia¹ šá KUR.KUR.MEŠ</i>
S-b-2	13	<i>[. . .^{Pd} SILI]M-ma-nu-SAG MAN^{kur} Aš-šur NUN a-lik pa-ni-a DÙ- uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-^rú¹ ana eš-šú-te ab-ni UN.MEŠ [KUR]-ti ŠU-ia šá ^rKUR.KUR.MEŠ¹</i>
S-c-4	13b-14a	<i>[. . .] / šá^{Pd} SILIM¹-ma-nu-SAG MAN¹ ^{kur}Aš-šur NUN a-lik pa-ni-ia DÙ-uš URU šu-ú e-^(na-)aḥ¹-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.(KUR.)MEŠ</i>
S-d-1	13b-14a	<i>maḥ-ra-a šá^{Pd} SILIM-ma-nu-SAG MAN^{kur} Aš-šur NUN a-lik pa- ni-a DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti / ŠU-ia šá KUR.KUR.MEŠ</i>
S-d-2	13b-14a	<i>maḥ-ra-a šá^{Pd} SILIM-ma-nu-SAG MAN^{kur} Aš-šur NUN a-lik pa- ni-a DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal / URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
T-2	14b-15a	<i>maḥ-ra-^ra¹ [. . .^{Pd} SILI]M-ma-nu-SAG MAN^{kur} Aš-šur NUN a-lik pa-ni-ia DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú- te ab-ni UN.MEŠ KUR-ti ŠU-ia / šá KUR.KUR.MEŠ</i>
T-5	17b-18	<i>maḥ-ra-a šá^{Pd} SILIM-ma-nu-SAG / MAN^{kur} Aš-šur NUN a-lik pa- ni-a DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
T-6	13b-14a	<i>maḥ-ra-a šá^{Pd^r} SILIM¹-ma-nu-SAG MAN^{kur} Aš-šur NUN a-lik pa- ni-a DÙ-uš / URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-^ršú¹-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
T-7	12b	<i>maḥ-ra-a šá^{Pd} SILIM-ma-nu-SAG [MAN]^{kur} Aš-šur NUN ^ra¹-lik pa-ni-a DÙ-uš URU šu-ú e-^rna-aḥ¹-ma iṣ-lal URU [š]u-ú ana eš- šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
T-8	13a	<i>maḥ-ra-a šá^{Pd} SILIM-ma-nu-SAG MAN^{kur} Aš-šur NUN a-lik pa- ni-ia DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
Y-10	19-20a	<i>maḥ-ra-a šá^{Pd} SILIM-ma-nu-SAG MAN^{kur} Aš-šur NUN a-lik pa- ni-ia DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-^(šú-)te</i>

		<i>ab-ni UN.MEŠ / KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
Y-11	20b-21a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-ia / DÙ-uš URU šu-^rú e-na¹-[aḥ-ma . . . UR]U šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
Y-39	20b-22a	<i>maḥ-ra-a / [. . . ^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN-ú a-lik pa-ni-ia DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te te ab-ni / ^rUN¹.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
Y-45	21b-22	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-S[AG] / MAN^{kur}Aš-šur NUN a-lik pa-ni-ia DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te te ab-ni ^rUN.MEŠ¹ KUR-ti ŠU-ia šá KUR.^rKUR¹.[MEŠ]</i>
Y-46	22-23a	<i>^rmaḥ-ra¹-[a] ^ršá¹^{Pd}SILIM-ma-nu-^rSAG MAN^{kur}[Aš-šur . . .] / ab-ni UN.^rMEŠ KUR¹-ti ŠU-ia šá KUR.KUR.MEŠ</i>
Y-47	21b-22a	<i>maḥ-ra-a š[á . . . iṣ-la]l URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia / šá KUR.KUR.MEŠ</i>
Y-55	23b-24	<i>^rmaḥ¹-ra-a šá^{Pd}SILIM-ma-nu-SAG / ^rMAN^{kur}Aš-šur NUN a-lik pa-ni-ia DÙ-uš URU šu-ú e-^rna-aḥ-ma iṣ-lal¹ URU šu-ú ana eš- ^ršú-te¹ ab-ni UN.^rMEŠ¹ KUR-ti ŠU-ia šá ^rKUR.KUR.MEŠ¹</i>
Y-60	17b-19a	<i>^rmaḥ¹-[ra-a] / [. . .] ^rPdSILIM¹-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-ia DÙ-uš URU š[u-]ú e-n[a-a]ḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni [. . .] / [. . . KUR-t]i ŠU-ia šá KUR.KUR.MEŠ</i>
Z-9	15b	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-[SAG . . . ^kurAš-šur NUN a-lik pa-ni-a DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú [. . .]</i>
Z-10	13b	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-^ršur¹ [. . .] pa-ni-a DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš¹-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
Z-b-2	14b-15a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-ia DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab¹-ni UN.MEŠ KUR¹-ti / [. . .]</i>
WFL-1	16	<i>[. . . ^{Pd}SILIM-ma-n]u-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-a DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal UR[U] šu-^rú ana eš¹-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
WFL-2	13b-14a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-a DÙ-uš URU¹ šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú¹ ana eš-šú-te / [a]b-ni UN.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
E-c-2	iii 10-13a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur / NUN a-lik pa-ni-a DÙ-uš URU šu-ú e-na-aḥ-ma / iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ / KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>

M-niche	21-22a	<i>maḥ-^rra-a šá^{Pd}SILIM¹-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-ia DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal / URU šu-ú ana eš-šú-^rte¹ ab-ni UN.MEŠ ki-šit-ti ŠU-ia šá KUR.KUR.MEŠ</i>
Aleppo 2	14b-15a	<i>[. . .] / iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ ki-šit-ti ŠU-ia šá KUR.KUR.MEŠ</i>
AO 19856	15b-16a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-a DÙ-uš URU šu-ú e-na-aḥ-ma / iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ ki-šit-ti ŠU-ia šá KUR.KUR.MEŠ</i>
Ash L. 109.1	10b-11a	<i>[. . . e-na-]aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ ki-šit-ti ŠU-ia / [. . .]</i>
Charité	18-19a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MA[N . . .] / KUR-ti ŠU-ia šá KUR.KUR.MEŠ</i>
Detroit 50.32	21	<i>[. . .] šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana e[š-šú-te . . .]</i>
HMA	16b-17a	<i>[. . . š]á^{Pd}SILIM-ma-nu-^rS¹AG MA[N]^{kur}Aš-šur NUN a-lik pa-ni-^ri¹a / [. . . KUR.KUR.M]EŠ</i>
LA 71.73.1b	16b-17a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik [. . .] / UN.MEŠ ki-sit-ti ŠU-ia šá KUR.KUR.MEŠ</i>
LBAF	15b-17a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur / [. . . e-]na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ / [. . .]</i>
Lyon 531	15b-16a	<i>[. . .]pa-ni-ia DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú a-na eš-šú-te ab-ni / [. . .]</i>
O.274	18b-19a	<i>maḥ-ra-^ra¹ šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-ia e-pu-šu URU šu-ú / e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ ki-šit-ti ŠU-^ri¹a šá KUR.KUR.MEŠ</i>
O.277	21b-22a	<i>maḥ-ra-a šá^{Pd}SILIM-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-ia DÙ-uš URU šu-ú / e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ ki-šit-ti ŠU-ia šá KUR.KUR.MEŠ</i>
SF 3972		<i>[. . .]</i>
Tyndale 22	1	<i>[. . .]DÙ-uš URU šu-ú e-na-aḥ[-ma . . .]</i>
Zurich 1913	14b-16a	<i>maḥ-ra-a / ^ršá^{Pd}SILIM¹-ma-nu-SAG MAN^{kur}Aš-šur NUN a-lik pa-ni-a DÙ-uš URU šu-ú e-na-aḥ-ma iṣ-lal URU šu-ú ana eš-šú-te ab-ni UN.MEŠ KUR-ti ŠU-ia / šá KUR[.KU]R.MEŠ</i>

Line 16

B-5	12b-13a	<i>šá a-p[e-lu-ši-na-ni . . .] / [. . .] šá^{kur}É-A-di-ni u^{kur}Ḥat-ti</i>
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B-14	15b-16a	^r šá ¹ a-pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe ¹ -[e . . .] / [. . .]
B-15	14b-15a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La- ^r qe ¹ -e / [. . . gim-r]i-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
B-23	13b-14a	šá a-pe-lu-ši-na-ni \ šá ^{kur} Su- ^{hi} \ ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir- ^{qu} šá né- ^r ber ¹ -ti / ^{íd} Pu-rat-te ^{kur} Za-mu-a-a {ana} paṭ gim- ^l -[r]i-šá ^{kur} [É]- ^r A ¹ -di-ni u ^{kur} Hat-te
B-24	16b-17a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-qu š[á . . .] / u ^{kur} Hat-te
B-28	14a	[. . . ^{kur} Hat-t]i
B-30	13b-14a	[šá a-]pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} Pu-rat{-te} ^{kur} Za- ^r mu ¹ -a-a ana paṭ gim-ri-šá / ^{kur} É-A-di-ni u ^{kur} Hat-te
C-b-2	15b	šá a-pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^r ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} Pu-rat-te ^{kur} Za-mu-[, . .]-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
D-2	14b-15a	^r šá a-pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-qu šá né-ber ¹ -ti ^{íd} A. ^r RAD ¹ ^{kur} Za-mu-a ana paṭ gim-ri-šá / [^{kur}]É-A-di-ni u ^{kur} Hat-te ¹
D-5	14c-15a	šá a-pe-lu-ši-na- ^r ni šá ^{kur} [Su- ^{hi}] / [. . .]
D-7	15b	šá a-pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim- ^r ri ¹ -šá ^{kur} É-A-di-ni u ^{kur} Hat-te
D-8	13b-14a	^r šá a ¹ -pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-qu / šá né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A- ^r di-ni u ^{kur} Hat-te ¹
E-5	18b-19a	šá a- ^r pe-lu-ši ¹ -na-ni ^r šá ¹ [^{kur} S] ^r u- ^{hi} ^{kur} La-qe-e ^r ana si- ^{hír} -ti ¹ -šá ^{uru} ^r Sir-qu šá né-ber-ti ¹ / ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ¹ ^{kur} Hat-te ¹
F-1	16b	šá a-pe-lu-ši-na-ni ^r šá ¹ ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} S[i]r-qu šá n[é-]ber-ti ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-[ni . . .]
F-2	16b-17a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá / [. . .] ^{kur} É-A-di-ni u ^{kur} Hat-te
F-3	14b-15a	šá a-pe-lu- ^r ši ¹ -na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni / u ^{kur} Hat-te
F-4	14b-15a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-qu šá

		<i>né-ber-ti</i> ^{íd} A.RAD ^{kur} Za-mu-a / ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
F-6	14b	šá a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá <i>né-ber-ti</i> ^{íd} A.RA[D ^{kur}]Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
F-8	14b	šá a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá <i>né-ber-ti</i> ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
F-9	14b-15a	šá a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá ¹ / [^{uru}]Sir-qu šá <i>né-ber-ti</i> ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
F-14c	13c-14a	šá a-pe-lu-ši ¹ -na-ni / [. . . si-ḥír-t]i-šá ^{uru} Sir-qu šá <i>né-ber-ti</i> ^{íd} A.RAD ^{kur} Za ¹ -mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
F-15	4b-5a	[. . .] ¹ x x x ¹ / [. . .] ^{kur} La-q[e-e . . .] [. . .]
F-16	13b-14a	šá a-pe-lu-ši[-n]a-ni šá ^{kur} Su- ¹ ḥi ¹ ^{kur} La-qe-e ana si-ḥír-ti-šá ^{ur} [^u Sir-qu . . .] / ¹ A ¹ .ENGUR.A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
F-17	13c-14a	sá a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi / ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá [né-be]r-ti ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim- ¹ ri ¹ -šá ^{kur} É-A-di-ni u ^{kur} Hat ¹ -te
G-2	17b	šá a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi \ ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá <i>né-ber-ti</i> ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ ¹ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
G-3	16a	šá ¹ a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi \ ^{kur} La-qe-e \ ana si-ḥír-ti-šá ^{uru} Sir-qu šá <i>né-ber-ti</i> ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni ¹ u ^{kur} Hat-te
G-4	15b-16a	šá a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir\qu šá <i>né-ber-ti</i> ^{íd} A.RAD \ / [^k ^{ur}]Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
G-6	16b-17a	šá a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír ¹ -ti-šá / \ ^{uru} Sir-qu šá <i>né-ber-ti</i> ^{íd} A.RAD ^{kur} Za-mu-a \ ana paṭ gim-ri-šá «KUR» ^{kur} É-A-di-ni u ^{kur} Hat-te
G-7	16b	šá [a-p]e-lu-ši\na-ni šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá <i>né-ber-t</i> [i ^í] ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni [. . .]
G-8	15b	šá a-pe-lu-ši-na-ni \ šá ^{kur} Su-ḥi ^{kur} La-qe-e ana s[i-ḥ]ír-ti-šá ^{uru} Sir-qu šá <i>né-ber-ti</i> ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni u

		^{kur} <i>Hat-te</i>
G-9	17b-18a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- <i>hi</i> ^{kur} La-qe-e ana si- <i>hír-ti-šá</i> ^{uru} Sir-qu ʾšá ¹ né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a / [. . .] ʾpaṭ gim-ri-šá ¹ [^{kur} É]-A- di-ni [u] ^{kur} <i>Hat-te</i> ¹
G-10	14b	šá a-pe-lu-ši-na-ni \ šá ^{kur} Su- <i>hi</i> ^{kur} La-qe-e ana si- <i>hír-ti-šá</i> ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} <i>Hat-[te]</i>
G-11	16b-17a	šá a-pe-lu-ši-na-ni \ šá ^{kur} Su- <i>h[i]</i> ^{kur} La-qe-e ana si- <i>hír-ti-šá</i> ^{uru} Sir-qu \ šá né-ber-ti ^{íd} A.RAD ^{kur} [ʾ]ʾZa ¹ -mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni /\ u ^{kur} <i>Ha[t-t]e</i>
G-12	15b-16a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- <i>hi</i> ^{kur} L[a-qe-e] / ana si- <i>hír-ti-šá</i> ^{uru} Sir-qu šá né-ber-ti \ ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá \ ^{kur} É-A-di-ni u ^{kur} <i>Hat-te</i>
G-13	14b-15a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- <i>hi</i> ^{kur} La-qe-e / ana si- <i>hír-ti-šá</i> ^{uru} Sir-qu šá né-ber-ti \ ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} <i>Hat-te</i>
G-14	13b-14a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- <i>hi</i> ^{kur} La-qe-e /\ ana si- <i>hír-ti-šá</i> ^{uru} Sir-qu \ šá né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá \ ^{kur} É-A-di-ni u ^{kur} <i>Hat-te</i>
G-15	13b-14a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- <i>hi</i> ^{kur} La-qe-e ana si- <i>hír-[ti-šá]</i> / ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD \ ^{kur} Za-mu-a ana paṭ gim-ri-šá \ ^{kur} É-A-di-ni u ^{kur} <i>Hat-te</i>
G-16	13b-14a	šá a-pe-lu-ši-na-ni ʾšá ¹ ^{kur} Su- <i>hi</i> ^{kur} La-qe-e ana si- <i>hír-ti-šá</i> ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a / ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} <i>Hat-te</i>
G-18	20b-21a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- <i>hi</i> / ^{kur} La-qe-e ana si- <i>hír-ti-šá</i> ^{uru} [Si]r-qu šá né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a ⟨ana⟩ paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} <i>Hat-te</i>
G-20	15b-16a	šá a-pe-lu-ši-na-ni \ šá ^{kur} [Su- <i>hi</i> . . .] / ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É ¹ -A-di-ni u ^{kur} <i>Hat-te</i>
G-29	17b	šá a-pe-lu-ši-na-ni šá ^{kur} Su- <i>hi</i> ^{kur} La-qe-e ana si- <i>hír-ti-šá</i> ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a \ «MU A» ana paṭ gim-ri-šá ^{kur} É-A- di-ni u ^{kur} <i>Hat-te</i>
G-30	15-16a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- <i>hi</i> ^{kur} La-qe-e ana si- <i>hír-ti-šá</i> ^{uru} Sir-qu \ šá né-ber-ʾti ¹ ^{íd} A.RAD ^{kur} Za-mu-a \ / ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} <i>Hat-te</i>
G-31	15b-16a	ʾšá ¹ [a-pe-lu]-ʾši-na-ni ¹ šá ^{kur} Su- <i>hi</i> ^{kur} La-qe-e ana si- <i>hír-ti-šá</i> \

		^{uru} Sir-qu šá né-ber-ti \ / ^{íd} A.RAD ^{kur} Za [!] -mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
G-d-1	14c-15a	šá a-pe-lu-ši-na-ni / [. . . ^{kur} La-]qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu \ šá né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a \ ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
G-d-2	13b-14a	šá a-pe-lu-ši-na-ni . . . / ana si-ḥír-ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a \ ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
G-e-1	15b	šá a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi ^{kur} La-qe-e \ ana si-ḥír-ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} A. [!] RAD [!] ^{kur} Za-mu-a [!] ana [!] paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
G-e-2	15b-16a	šá a-pe [!] -lu-ši-na-ni šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá / ^{kur} É-A-di-ni u ^{kur} Hat-te
H-1	18b-20a	šá a-pe-lu-ši-n[a-ni] / šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá \ ^{uru} Sir-qu \ šá né-ber-ti \ ^{íd} A.RAD \ ^{kur} Za-mu-a ana paṭ gim-ri-šá \ / ^{kur} É-A-di-ni u ^{kur} Hat-te \
H-2	19b-21a	šá a-pe-lu-ši-na-ni \ / šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá \ né-ber-ti ^{íd} A.RAD ^{kur} [Z]a-mu-a ana paṭ \ gim-ri-šá ^{kur} É-A-di-ni \ / u ^{kur} Hat-te
H-3	20b-21a	šá a-pe-lu-ši-na-ni / šá ^{kur} Su-ḥi \ ^{kur} La-qe-e ana si-ḥír-ti-šá ^u [^{ru}]Sir-qu šá né-ber-ti A\ENGUR.A.RAD ^{kur} Za-[m]u-a ana paṭ gim-ri-šá \ ^{kur} É-A-di-ni u ^{kur} Hat-te
H-4	19b-20a	šá a-pe-lu-ši-na-ni \ šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu \ / šá né-ber-ti ^{íd} A.RAD \ ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
H-5	21b-22a	šá a-pe-lu-ši-na-ni \ šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá né-ber-ti [A].LU.A.RAD ^{kur} Za-[mu-a] / ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te \
H-9	16-17a	šá a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá né-ber-ti \ ^{íd} A.RAD \ ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni / u ^{kur} Hat-te
H-10	20b-21a	šá a [!] -pe-lu-ši-na-ni \ šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá né-ber-ti A.E[NGUR.A.RAD . . .] / ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
H-12	21b-22a	šá a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi . . . / [. . .] gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
H-14	19b-20a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- [!] ḥi [!] ^{kur} La-qe-e / ana si-ḥír-ti-šá ^{uru} Sir-qu

		<p>šá né-ber-ti ^{id}A.RAD ^{kur}Za-mu-a ana paṭ \ gim-ri-šá ^{kur}É-A-di\ ni u ^{kur}Hat-te</p>
H-23	24b-26a	<p>šá a-pe-[l]u-ši-na-ni šá ^{kur}Su-ḥi ^{kur}La-qe-e / [. . .] \ [. . . si-ḥír-ti-š] á ^{uru}Sir¹-qu šá né-[be]r-ti \ ^{id}A.RAD [^{ku}] ^{kur}Za-mu-a ana paṭ gim-ri-šá / [. . . ^{kur}É]-^rA¹\-^rdi¹-[n]i u ^{kur}Hat-te</p>
H-27	20b-21a	<p>šá a-pe-lu-ši-na-ni šá ^{kur}Su-ḥi \ ^{kur}La-qe-e ana si-ḥír-ti-šá \ ^{uru}Sir-qu / [. . . né-ber-]ti ^{id}A.RAD ^{kur}Za-mu-a \ ana paṭ gim-ri-šá \ ^{kur}É-A-di-ni u ^{kur}Hat-te \</p>
H-29	17b-18a	<p>šá a-pe-lu-ši-na-ni šá ^{kur}Su-ḥi ^{kur}La-qe-e / ana si-ḥír-t[ⁱ-šá ^u]^{ru}Sir-qu \ šá né-ber-ti ^{id}A.RAD ^{kur}Za-mu-a ana paṭ gim-ri-šá ^{kur}É-A-di-ni u ^{kur}Hat-te</p>
H-30	20-21a	<p>šá a-pe-lu-ši-na-ni \ [. . . ^{kur}S]u-^rḥi¹ ^{kur}La¹-qe\ e ana si-ḥír-ti-šá ^{uru}Sir-qu \ šá né\ber-ti ^{id}A.RAD ^{kur}Za-mu-a ana paṭ gim-ri\šá ^{kur}É-A-di-ni / u ^{kur}Hat-te</p>
H-31	20b	<p>šá a-pe-lu-ši-na-ni šá ^{kur}Su-ḥi ^{kur}La-qe-e ana si-ḥír-ti-šá ^{uru}^rSir¹-qu šá né-ber-ti A.^rENGUR¹.A.^rRAD ^{kur}Za-^rmu-a¹ ana paṭ gim-ri-šá ^{kur}É-^rA¹[-di-ni u] ^rHat¹[-te]</p>
H-32	20b-21a	<p>š[á a]\pe-lu-ši-na-ni šá ^{kur}Su-ḥi ^{kur}La-qe-e ana si-ḥír-ti-šá ^{uru}Sir\qu \ šá né-ber-ti / ^rA¹.ENGUR.A.^rRAD¹ ^{kur}Za-mu-a \ ana paṭ gim-ri-šá ^{kur}É-A-di\ ni u ^{kur}Hat-te</p>
H-33	19b-20a	<p>šá a-pe-l[u]-^rši¹-na-ni \ šá ^{kur}Su-ḥi ^{kur}La-qe¹-e ana si-ḥír-^rti¹-šá ^{uru}Sir-qu \ ^ršá né-ber¹-ti A.^rENGUR.A¹.RAD / [^k]^{ur}Za-mu-a \ ana paṭ gim-ri-šá ^{kur}É-A-di-ni u ^{kur}Hat¹-te</p>
H-34	22b-23a	<p>šá a-pe-lu-ši-na-ni šá ^{kur}Su-ḥi ^{kur}La-qe-e \ ana si-ḥír-ti-šá \ ^{uru}Sir-qu šá né-ber-ti \ ^{id}A.RAD / [^{kur}Za-]mu-a ana paṭ gim-ri-šá ^{kur}É-A-di-ni u ^{kur}Hat-te \</p>
H-35	22b-23a	<p>šá a-pe-lu-ši-na-ni / šá ^{kur}Su-ḥi ^{kur}La-qe-e ana si-ḥír-ti-šá ^{uru}S[ir-q]u šá né-ber-ti ^{id}A.RAD ^{kur}Za-mu-a ana paṭ gim-ri-šá ^{kur}É-A-di-ni { . . . }</p>
H-b-1	19b-20a	<p>šá a-pe-lu-ši-na-^rni¹ \ šá ^{kur}Su-ḥi ^{kur}La-qe-e ana si-ḥír-ti-šá ^{uru}Sir-qu šá né-ber-ti / ^{id}A.RAD ^{kur}Za-mu-a ana paṭ gim[-r]i-šá ^{kur}É-A-di-ni u ^{kur}Hat-te</p>
H-b-2	18b-19a	<p>šá a-p[e-lu-]š\ na-ni šá ^{kur}Su-ḥi / [. . . né-be]r-ti A.ENGUR¹.^rA.RAD ^{kur}Za¹-[mu]-^ra¹ ana paṭ gim-ri-šá \ ^{kur}É-A-di-ni u ^{kur}Hat-te</p>
H-d-2	20b-21a	<p>šá a-^rpe¹-lu-ši-na-ni \ [. . .] / [. . .] \ [. . .] ^r[^{kur}Za-mu-a] ^rana paṭ¹ [gim]-^rri-šá¹ \ ^{kur}É-A-di-ni u ^{kur}Hat-te</p>

I-1	16	šá a-pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni u ^{kur} Hat-te
I-7	16b	šá ^ʾ a-pe ^ʾ -lu-ši-na- ^ʾ ni ^ʾ šá ^{kur} ^ʾ Su ^ʾ - ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-qu šá ^ʾ né ^ʾ -ber-ti ^{íd} Pu-rat-te ^{kur} Za-mu-a ana paṭ gim-ri-[šú . . .]
I-12	16b-17a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-[q]u š[á né-ber]-ti ^{íd} Pu-rat-te ^{kur} Za-mu-a ana paṭ gim-ri-šú / ^{kur} É-A-di-ni šá ^{kur} Hat-ti
I-13	15b-16a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} Pu-rat-te ^{kur} Za ^ʾ -mu-a / ana paṭ gim-ri-šú ^{kur} É-A-di-ni šá ^{kur} Hat-ti
I-17	7b-8a	[šá] ^ʾ a ^ʾ -pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe-e ^ʾ ana ^ʾ si- ^{hír} -ti- ^ʾ šá ^ʾ / ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni [. . .] ^{kur} Hat-te
I-18	9b-10a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe- ^ʾ e ^ʾ [. . .] / ^{kur} É-A-di-ni u ^{kur} Hat-te
I-25	15a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} Pu-rat-te ^{kur} Za-mu-a ana paṭ gim-ri-šú ^{kur} É-A-di-ni šá ^{kur} Hat-ti
I-30	15b-16a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-qu šá né ^ʾ -ber-ti ^{íd} Pu-rat-te / ^{kur} Za-mu-a ana paṭ gim-ri-šú ^{kur} É-A-di-ni šá ^{kur} Hat-ti
L-1-2	18b-20a	šá a-pe-lu-ši-na-n[i] / ^ʾ šá ^ʾ ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-n[i] / [. . .] ^{kur} Hat-te
L-5	17b-18a	^ʾ šá ^ʾ [. . .] / [. . .] si- ^{hír} -ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD \ ^{kur} Za-mu-a \ [. . .]
L-6	17b-19a	šá / [a-pe-lu-]ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La-qe-e ana si- ^{hír} -ti-šá \ ^{uru} Sir[-qu . . .] ^{kur} Za[-mu-[a] / [. . .]paṭ gim-ri-šá ^{kur} É-A\di- ^ʾ ni u ^ʾ ^{kur} Hat-te
L-7	19b-20	šá a-pe-lu-ši-na-ni \ šá \ ^{kur} Su[- ^{hi} . . .] / si- ^{hír} -ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD ^{kur} Za\mu-a ana \ paṭ gim-ri-šá ^{kur} [É-A-di-ni . . .]
L-8	19b-20a	šá a-pe-lu-ši-na-ni \ šá ^{kur} Su- ^{hi} ^{kur} [L]a-qe- ^ʾ e ^ʾ ana si- ^{hír} -ti-šá ^{uru} Sir-qu / šá né-ber-ti A.ENGUR ^ʾ .A.RAD ^{kur} Za-mu-a \ ana paṭ gim-ri-šá ^{kur} É-A-d[i]-ni \ u ^{kur} Hat-te
L-10	20b-21a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- ^{hi} ^{kur} La\qe-e ana si- ^{hír} -ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD / ^{kur} Za-mu-a ana paṭ gim\ri-šá ^{kur} É-A\di-ni

		<i>u</i> ^{kur} <i>Hat-te</i>
L-11	17b-18	<i>šá a-pe-lu-ši-na-ni / šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu</i> <i>šá né-ber-ti</i> ^{íd} <i>A.RAD \</i> ^{kur} <i>Za-mu-a \ ana paṭ gim-ri-šá</i> ^{kur} <i>É-A-di-ni</i> <i>u</i> ^{kur} <i>Hat-te</i>
L-17	18b-19a	[š] <i>á a-pe-lu-ši-na-ni \ šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> ^{uru} <i>Sir-</i> <i>qu šá né-ber-ti /</i> ^{íd} <i>A.RAD</i> ^{uru} <i>Za-mu-a ana paṭ gim-ri-šá</i> ^{kur} <i>É-A-di-</i> <i>ni</i> ¹ <i>u</i> ^{kur} <i>Hat-te</i>
L-18	18b-19a	<i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> . . . / [. . . <i>si-ḥír-ti-šá \</i> ^{uru} <i>Sir-qu šá</i> <i>né-ber-ti</i> ^{íd} <i>A.RAD</i> ^{ku[r]} <i>Za-mu-a ana paṭ gim-ri-šá</i> ^{kur} <i>É-A-di-ni u</i> ^{kur} <i>Hat-te</i>
L-20	20b-21a	<i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá \</i> ^{uru} <i>S[ir-qu</i> . . .] / [. . .] <i>É-A-di-ni \ u</i> ^{kur} <i>Hat-te</i>
L-33	19-20a	[. . . <i>a-pe-]lu-ši-na-ni \ šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e \ ana</i> ¹ <i>si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu \ šá né-ber-ti \</i> [. . .] / [. . . <i>É-A-d</i>] <i>i-ni \ u</i> ^{kur} <i>Hat-te</i>
L-34	18-19a	<i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi \</i> ^{kur} <i>La-qe-e [an]a si-ḥír-ti-šá</i> ^{uru} <i>Sir-</i> <i>qu šá \ né-be[r] \</i> [<i>ti . . .</i>] / ^{kur} <i>É-A-di-ni u</i> ^{kur} <i>Hat-te</i>
L-35	20b-21a	<i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu</i> <i>šá né-ber-ti /</i> ^{íd} <i>A.RAD</i> ^{kur} <i>Za-mu-a ana paṭ \ gim-ri-šá</i> ^{kur} <i>É-A-di-ni \</i> <i>u</i> ^{kur} <i>Hat-te</i>
L-36	21-22a	[š] <i>á a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu</i> <i>šá né-ber-ti \</i> ^{íd} <i>A.RAD \</i> ^{kur} <i>Za-mu-a \ ana paṭ gim-ri-šá</i> ^{kur} <i>É-A-</i> <i>di-ni \</i> [<i>u</i>] ^{kur} <i>Hat-te</i>
N-6	14b-15a	\ ¹ <i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e a-na si-ḥír-ti-šá /</i> [. . .] ¹ <i>šá né-ber-ti</i> ^{íd} <i>A.RAD</i> ¹ ^{kur} <i>Za-mu-a ana paṭ gim-ri-šá</i> ^{kur} <i>É-A-di-ni</i> <i>u</i> ^{kur} <i>Hat-te</i>
N-8	16b-17a	<i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} [<i>Su-ḥi . . .</i>] / [<i>a-na si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu šá</i> <i>né-ber-ti</i> ^{A.ENGUR} ¹ <i>A.RAD \</i> ^{kur} <i>Za-mu-a ana paṭ gim-ri-šá \</i> ^{kur} <i>É-</i> <i>A-di-ni u</i> ^{kur} <i>Hat-te</i>
N-12	16a	<i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> ¹ ^{kur} <i>La-qe-e a-na si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu</i> <i>šá né-ber-ti \</i> ^{íd} <i>A.RAD</i> ^{kur} <i>Za-mu-a ana paṭ gim-ri-šá</i> ^{kur} <i>É-A-di-ni u</i> ^{kur} <i>Hat-te</i>
N-13	14b-15a	<i>šá</i> ¹ <i>a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá /</i> [^u] ^{ru} <i>Sir-</i> <i>qu šá né-ber-ti</i> ^{íd} <i>A.RAD \</i> ^{kur} <i>Za-mu-a ana paṭ g[i]m-ri-šá</i> ^{kur} <i>É-A-di-</i> <i>ni u</i> ^{kur} <i>Hat-te</i>
N-16	13b-14a	<i>šá a-pe-lu-ši-na-ni šá \</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e \</i> / <i>ana si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu \ šá né-ber-ti \</i> ^{íd} <i>A.RAD</i> ^{kur} <i>Za-mu-a ana \</i> [. . .] <i>gim-ri-šá</i> ^{kur} <i>É-A-di-ni u</i> ^{kur} <i>Hat-te \</i>

N-17	13b-14a	<p>šá a-p[e-lu-š]i-na-ni \ / ^ʀšá¹ ^{kur}Su-^{hi} ^{kur}La-qe-e ana si-^{hír}-ti-šá ^{uru}Sir-qu šá né-ber-ti ^{íd}A.RAD ^{kur}Za-mu-a ana paṭ gim-ri-šá ^{kur}É-A-di-ni \ u ^{kur}Hat-te \</p>
N-19	15b-16a	<p>šá a-pe-lu-ši-na-ni šá ^{kur}Su-^{hi} ^{kur}La-qe-e ana si-^{hír}-ti-šá ^{uru}Sir-qu šá né-ber-ti ^{íd}A.RAD / ^{kur}Za-mu-a ana paṭ gim-ri-šá ^{kur}É-A-di-ni u ^{kur}Hat-te</p>
P-3	15b-16a	<p>šá a-pe-lu-ši-na-ni šá ^{kur}Su-^{hi} ^{kur}La-qe-e ana ^ʀsi¹-^{hír}-ti-šá ^{uru}Si[r-q]u šá né-ber-ti ^{íd}A.RAD ^{kur}Za-mu-a ana paṭ gim-ri-šá ^{kur}É-A-di-ni / u ^{kur}Hat-te</p>
P-4	14b-15a	<p>šá a-pe-lu-ši-na-ni šá ^{kur}Su-^{hi} ^{kur}La-^ʀqe-e ana si¹-^{hír}-ti-šá / ^{uru}Sir-qu šá né-ber-ti ^{íd}A.RAD ^{kur}Za-mu-a ana paṭ gim-ri-šá ^{kur}É-A-^ʀdi^ʀ-[ni u ^{kur}ʀ]Hat-te</p>
S-1	15b-16a	<p>šá a-pe-lu-ši-na-ni / [. . . né]-ber-ti ^{íd}A.RAD ^{kur}Za-mu-a ana paṭ gim-ri-šá ^{kur}É-A-di-ni u ^{kur}Hat-te</p>
S-2	15a	<p>šá a-pe-lu-ši-na-ni šá ^{kur}Su-^{hi} ^{kur}La-qe-e ana si-^{hír}-ti-šá ^{uru}Sir[-q]u šá né-ber-ti ^{íd}A.RAD ^{kur}Za-mu-a ana paṭ gim-ri-šá ^{kur}É-A-di-ni u ^{kur}Hat-te</p>
S-3	14b-15a	<p>šá a[-pe-lu-ši-na-ni . . .] / [. . . si-^{hír}-]ti-šá ^{uru}Sir-qu šá né-ber-ti ^{íd}A.RAD ^{kur}Za-mu-a ana paṭ gim-ri-šá ^{kur}É-A-di-ni u ^{kur}Hat-te</p>
S-4	15b-16a	<p>šá a-pe-lu-ši-na-ni šá ^{kur}Su-^{hi} ^{kur}La[-qe-e . . .] ^{uru}Sir-qu šá né-ber-ti ^{íd}A.RAD ^{kur}Za-mu-a / ana paṭ gim-ri-šá ^{kur}É-A-di-ni u ^{kur}Hat-te</p>
S-6	13b-14a	<p>šá a-pe-lu-ši-na-ni šá ^{kur}Su-^{hi} ^{kur}La-qe[-e . . .] / ^{kur}Za-mu-a ana paṭ gim-ri-šá ^{kur}É-A-di-ni u ^{kur}Hat-te</p>
S-7	13b-14a	<p>šá a-pe-lu-^ʀši¹-na-ni šá ^{kur}Su-^{hi} ^{kur}La-qe-e ana si-^{hír}-ti-šá ^{uru}Sir-qu šá né-ber-ti (A).ENGUR.A.RAD ^{kur}Za-mu-a / ana paṭ gim-ri-šá ^{kur}É-A-di-ni u ^{kur}Hat-te</p>
S-8	14a	<p>šá a-pe-lu-ši-na-ni šá ^{kur}Su-^{hi} ^{kur}La-qe-e ana si-^{hír}-ti-šá ^{uru}Sir-qu [šá] né-ber-ti ^{íd}A.RAD [^{kur}]Za-mu-a ana paṭ gim-ri-šá ^{kur}É-A-di-ni[. . .]</p>
S-11	13b	<p>šá a-pe-lu-ši-na-ni šá ^{kur}Su-^{hi} ^{kur}La-qe-e ana si-^{hír}-ti-šá ^{uru}Sir-qu šá né-ber-ti ^{íd}A.RAD ^{kur}Za-mu-a ana paṭ gim-ri-šá ^{kur}É-A-di-ni u ^{kur}Hat-te</p>
S-13	16b-17a	<p>šá a-pe-lu-ši-na-ni šá ^{kur}Su-^{hi} ^{kur}La-qe-e ana si-^{hír}-ti-šá ^{uru}Sir-qu / šá né-ber-ti ^{íd}A.RAD ^{kur}Za-mu-a ana paṭ gim-ri-šá ^{kur}É-A-di-ni u ^{kur}Hat-te</p>
S-15	14b-15a	<p>šá a-pe-lu-ši-na-ni šá ^{kur}Su-^{hi} ^{kur}La-qe-e ana si-^{hír}[-ti-šá] ^{ʀuru}Sir-qu / [. . .] ^{kur}É-A-di-ni u ^{kur}Hat-te</p>

S-17	15b-16a	<i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> «KUR» ^{kur} <i>La'-qe-e ana si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu šá né-ber-ti</i> ^{íd} A.RAD ^{kur} <i>Za-mu-a ana paṭ gim-ri-šá</i> ^{kur} <i>É-A-</i> <i>di-ni / u</i> ^{kur} <i>Hat-te</i>
S-20	13b-14a	<i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu šá</i> <i>né-ber-ti</i> ^{íd} A.RAD ^{kur} <i>Za-mu-a / ana paṭ gim-ri-šá</i> ^{kur} <i>É-A-di-ni u</i> ^{kur} <i>Hat-te</i>
S-21	14a	<i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu šá</i> <i>né-ber-ti</i> ^{íd} A.RAD ^{kur} <i>Za-mu-a ana paṭ</i> ^ṛ <i>gim-ri</i> ¹ -šá ^{kur} <i>É-ṛA-di-ni u</i> ^{kur} ¹ <i>Hat-te</i>
S-22	13c-14a	<i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> . . . / [. . .] <i>si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu šá né-</i> <i>ber-ti</i> A.[EN]GUR.A.RAD ^{kur} <i>Za-mu-a ana paṭ gim-ri-šá</i> ^{kur} <i>É-A-di-</i> <i>ni u</i> ^{kur} <i>Hat-te</i>
S-a-1	13b	<i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-š[á]</i> ^{uru} <i>Sir-qu</i> <i>šá né-ber-ti</i> ^{íd} A.RAD ^{kur} <i>Za-mu-a ana paṭ gim-ri-šá</i> ^{kur} <i>É-A-di-ni u</i> ^{kur} <i>Hat-te</i>
S-a-2	14b-15a	<i>šá a-[pe-]lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e ana si-ḥí[r]-ti-šá</i> ^{uru} <i>Sir-</i> ^ṛ <i>qu</i> ¹ <i>šá \né-[b]er-ti /</i> ^{íd} A.RAD ^{kur} <i>Za-mu-a ana paṭ gim-ri-šá</i> ^{kur} <i>É-A-</i> <i>di-ni u</i> ^{kur} <i>Hat-te</i>
S-b-1	13b-14a	<i>šá a-pe-lu-ši-na-ni</i> [. . .] / <i>ana si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu šá né-ber-ti</i> ^{íd} A.RAD ^{kur} <i>Za-mu-a ana</i> ^ṛ <i>paṭ</i> ¹ <i>gim-ri-šá</i> ^{kur} <i>É-A-di-ni u</i> ^{kur} <i>Hat-te</i>
S-b-2	14	[. . . <i>a-pe-lu-ši-n</i>] <i>a-ni šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La'-qe-e ana si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu</i> <i>šá né-ber-ti</i> ^{íd} A.RAD [^k ^{ur} <i>Za-mu-a ana paṭ gim-ri-šá</i> ^{kur} <i>É-ṛA-di</i> ¹ - <i>ni</i> ^{kur} ^ṛ <i>Hat-te</i> ¹
S-c-4	14b-15a	<i>šá a-pe-lu-ši-na-ni šá</i> [^{ur} <i>Su-ḥi</i>] / ^{kur} <i>La-qe'-e ana si-ḥír-ti-šá</i> ^{uru} <i>Sir-</i> <i>qu šá né-ber-ti</i> ^{íd} A.RAD ^{kur} <i>Za-mu-a ana paṭ gim-ri-šá</i> ^{kur} <i>É-A-di-ni u</i> ^{kur} <i>Hat-te</i>
S-d-1	14b-15a	<i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu šá</i> <i>né-ber-ti</i> ^{íd} A.RAD ^{kur} <i>Za-mu-a ana paṭ gim-ri-šá</i> ^{kur} <i>É-A-di-ni / u</i> ^{kur} <i>Hat-te</i>
S-d-2	14b-15a	<i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu šá</i> <i>né-ber-ti</i> ^{íd} A.RAD ^{kur} <i>Za-mu-a / ana paṭ gim-ri-šá</i> ^{kur} <i>É-A-di-ni u</i> ^{kur} <i>Hat-te</i>
T-2	15b	<i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e</i> [. . . <i>si-ḥír-t</i>] <i>i-šá</i> ^{uru} <i>Sir-qu</i> <i>šá né-ber-ti</i> ^{íd} A.RAD ^{kur} <i>Za-mu-a ana paṭ gim-ri-šá</i> ^{kur} <i>É-A-di-ṛni</i> ¹ ^{kur} <i>u</i> ^{kur} <i>Hat-te</i>
T-5	19	<i>šá a-pe-lu-ši-na-ni šá</i> ^{kur} <i>Su-ḥi</i> ^{kur} <i>La-qe-e ana si-ḥír-ti-šá</i> ^{uru} <i>Sir-qu šá</i> <i>né-ber-ti</i> ^{íd} A.RAD ^{kur} <i>Za-mu-a ana paṭ gim-ri-šá</i>

T-6	14b-15a	<i>šá a-pe-lu-ši-na-ni šá^{kur} Su-^{hi} ^{kur}La-qe-e ana si-hír-ti-šá^{uru} Sir-qu šá né-ber-ti / ^{íd}A.RAD ^{kur}Za-mu-a¹ ana paṭ gim-ri-šá^{kur} É¹[-A-d]i-ni u ^{kur}Hat-te</i>
T-7	13	<i>šá a-pe-lu-ši-na-ni šá^{kur} Su-^{hi} ^{kur}La-qe-e [. . .] si-hír-ti-šá^{uru} Sir-qu šá né-ber-ti A\ENGUR.A.RAD ^{kur}Za-mu-a ana paṭ gim-ri-šá^{kur} É-A-di-ni u ^{kur}Hat-te</i>
T-8	13b-14a	<i>šá a-pe-lu-ši-na-ni / šá^{kur} Su-^{hi} ^{kur}La-qe-e ana \si-hír-ti-šá^{uru} Sir-qu šá né-ber-ti ^{íd}A.RAD ^{kur}Za-mu-a ana paṭ gim-ri-šá^{kur} É-A-di-ni u ^{kur}Hat-te</i>
Y-10	20b-21a	<i>šá a-pe-lu-ši-na-n[i . . . ^{ku}ʔ^r Su-^{hi} ^{kur}La-qe-e ana si-hír-ti-šá^{uru} Sir-qu šá né-ber-ti ^{íd}A.RAD / ^{kur}Za-mu-a ⟨ana⟩ paṭ gim-ri-šá^{kur} É-A-^rdi¹-[ni] u [^{kur}Hat]-te</i>
Y-11	21b-23a	<i>šá a-pe-lu-ši-na-ni / šá^{kur} Su-^{hi} ^{kur}La-qe-e ana si-hí[ʔr-ti-šá^{ur}]u Sir-qu šá né-ber-ti ^{íd}A.RAD ^{kur}Za-mu-a ana paṭ gim-ri-šá^{kur} É-A-di-n[i] / u ^{kur}Hat-te</i>
Y-39	22b-23a	<i>šá a-pe-lu-ši-na-ni šá^{kur} Su-^{hi} ^{kur}La-qe-e ana si-hír-ti-šá^{uru} Sir-qu šá né-ber-ti / ^{íd}A.^rRAD¹ ^{kur}Za-mu-a ⟨ana⟩ paṭ gim-ri-šá^{kur} É-A-di-ni u ^{kur}Hat-te</i>
Y-45	23-24a	<i>šá a-pe-lu-ši-na-ni šá^{kur} Su-^{hi} ^{kur}La-qe-e ana si-hír-ti-šá^{uru} Sir-qu šá né-ber-ti ^{íd}A.RAD ^{kur}Za-mu-a a-^rna¹ paṭ g[im-ri-šá] / ^{kur}É-A-di-ni u ^{kur}Hat-te</i>
Y-46	23b-24a	<i>šá a-pe-lu-ši-^rna-^rni šá^{kur} Su-^{hi} ^{kur}L[a-qe-e . . .] / ^{kur}Za-mu-a ana paṭ gim-ri-šá^{kur} É-A-di-ni u ^{kur}Hat-te</i>
Y-47	22b	<i>šá a-pe-lu-ši-na-n[i . . . g]im-ri-šá^{kur} É-A-di-ni u ^{kur}Hat-te</i>
Y-55	25-26a	<i>^ršá a-pe-lu-ši¹-na-ni šá^{kur} Su-^rhi ^{kur}La-qe-e ana si-hír¹-ti-šá^{uru} Sir-qu šá ^rné-ber¹-ti ^{íd}A.^rRAD¹ ^{kur}Za-^rmu¹-a a-na paṭ ^rgim¹-ri-šá / ^r^{kur}É-A-di-ni u ^{kur}Hat-te¹</i>
Y-60	19b-20a	<i>šá a-pe-^rlu¹-ši-na-ni ^ršá¹ ^{kur}[Su-^{hi} ^{kur}La]-qe-e ana si-hír-ti-^ršá¹ [. . .] / [. . .] né-ber-ti ^{íd}A.RAD ^{kur}Za-mu-a a-n[a pa]ṭ gim-ri-šá^{kur} É^rA-di-ni u ^{kur}^rHat¹-[te]</i>
Z-9	16a	<i>[. . . a-pe-lu-š]i-na-ni šá^{kur} Su-^{hi} ^{kur}La-qe-e ⟨ana⟩ si-hír-ti-šá^{ur}[u Sir-q]u šá né-ber-ti ^{íd}A.^rRAD¹ ^{kur}Za-mu-a ana paṭ gim-ri-šá^{kur} É-A-di-ni u ^{kur}[Hat-te]</i>
Z-10	13c-14a	<i>šá a-pe-lu-ši-na-ni šá^{kur} Su-^{hi} ^{kur}La-qe-e / ana si-hír-ti-šá^{uru} Sir-qu šá né-ber-ti ^{íd}^rA¹.[RAD ^{kur}Za-]mu-a ana paṭ gim-ri-šá^{kur} É-A-di-ni u ^{kur}Hat-te</i>
Z-b-2	15b	<i>[. . . ^{kur}La-]qe-e ana si-hír-ti-šá^{uru} Sir-qu šá né-ber-ti ^{íd}A.RAD ^{kur}Za-</i>

		<i>mu-a ana paṭ gim-ri-šá</i> ^{kur} É-A-di-ni u ^{kur} Hat-te
WFL-1	17-18a	[. . . ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá né-ber- ^ʔ ti ^ʔ ^{íd} A.RAD ^{kur} Za-mu-a ana ^ʔ paṭ ^ʔ gim-ri-šá ^{kur} É-A-di-ni / [. . .]
WFL-2	14b-15a	šá a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-di-ni / [u] ^{kur} Hat-te
E-c-2	iii 13b-iv 4	šá a-pe-lu-ši-na-ni / šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá / ^{uru} Sir-qu šá né-ber-ti ^{íd} A.RAD // ^{kur} Za-mu-a / ana paṭ gim-ri-šá / ^{kur} É-A-di-ni / u ^{kur} Hat-te
M-niche	22b-24a	šá a-pe-lu-ši-na-ni šá ^{kur} Su- ^ʔ ḥi ^ʔ / ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} Pu-rat-te ^{kur} Za-mu-a / ^ʔ ana paṭ ^ʔ gim-ri-šú ^{kur} É-A-di-ni šá ^{kur} Hat-ti
Aleppo 2	15b-16a	šá a-pe[-lu-ši-na-ni . . .] / ana paṭ gim-ri-šú ^{kur} É-A-di-ni šá ^{kur} Hat-ti
AO 19856	16b-17a	šá a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} Pu-rat-te ^{kur} Za-mu-a ana paṭ gim-ri-šú ^{kur} É-A-di-ni / {šá} ^{kur} Hat-ti
Ash L. 109.1	11b-12a	[. . . né-be]r-ti ^{íd} Pu-rat-te ^{kur} Za-mu-a ana paṭ gim-ri-šú ^{kur} É-A-di-ni / [. . .]
Charité	19b-20a	šá a-pe[-lu-ši-na-ni . . .] / ^{kur} Za-mu-a ana paṭ gim-ri-šá ^{kur} É-A-d[i- ni . . .]
Detroit 50.32	22	[. . . si-ḥír-t]i-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} [A.RAD . . .]
HMA	17b-18a	šá a-pe-lu-ši[-n]a-ni šá ^{kur} Su-ḥi ^{kur} La-qe-e / [. . .]
LA 71.73.1b	17b-18a	šá a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi ^{kur} La-qe-e . . .] / ^{kur} Za-mu-a ana paṭ gim-ri-šú ^{kur} É-A-di-ni šá ^{kur} Hat-ti
LBAF	17b-18	[. . . a]-pe-lu-ši-na-ni šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá / [. . . ^{íd} Pu-rat-t]i ^ʔ ^{kur} Za-mu-a ana paṭ gim-ri-šú ^{kur} É ^ʔ -A-di-ni šá ^{kur} Hat-ti
Lyon 531	16b-17a	[. . . ^{ku} ʔ]La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} Pu ^ʔ -rat ^ʔ -te / [. . .]
NCMI 4	2	[. . . ^{ku} ʔ]Za-mu-a ana pa[t . . .]
O.274	19b-20a	šá a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu / šá né-ber-ti ^{íd} Pu-rat-te ^{kur} Za-mu-a ana paṭ gim-ri-šú ^{kur} É- ^ʔ A ^ʔ -di-ni šá ^{kur} Hat-ti
O.277	22b-23	šá a-pe-lu-ši-na-ni šá ^{kur} Su-ḥi / ^{kur} La-qe-e ana si-ḥír-ti-šá ^{uru} Sir-qu šá né-ber-ti ^{íd} Pu-rat-te ^{kur} Za-mu-a ana paṭ gim-ri-šú ^{kur} É-A-di-ni šá ^{kur} Hat-ti
SF 3972	6	[. . . ^k ʔ]Su-ḥi ^{kur} La-qe-e ^ʔ ana si ^ʔ -ḥi[r-ti-šá . . .]
Tyndale 22	2	[. . . si-ḥi]r-ti-šá ^{uru} Sir-qu šá né-be[r-ti . . .]

Zurich 1913 16b-17a *šá a-pe-lu-ši-na-ni šá^{kur} Su-ḫi^{kur} La-qe-e ana si-ḫír-ti-šá^{uru} Sir-qu šá
né-ber-ti^{íd} A.RAD^{kur} Za-mu-a ana paṭ gim-ri-šá^{kur} É-A-di-ni / u^{kur}
Hat-te*

Line 17

B-5 13b-14a *u šá^P Lu-bur-na^{kur} Pa-ti-na-a-a al-qa-a [. . .] / [. . .]*
B-14 16b *[. . .^{kur} Pa]-ti-na-a-a al-qa-a^ʾ ina ŠÀ-bi ú-šá^ʾ-[aṣ-bit . . .]*
B-15 15b-16a *u šá^P Lu-bar-na^{kur} Pa-ʾti^ʾ-na-a-a / [. . .]^ʾ ú^ʾ-šá-píl 1 ME 20 tik-pi
ina muš-pa-li*
B-23 14b-15a *u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-ʾqa^ʾ-a \ ina ŠÀ-bi ú-šá-aṣ-bit
DU₆ la-be-ru lu ú-na\ki-ir a-di UG[U] A.MEŠ / lu ú-šá-píl 1 ME
20 tik-pi ina \muš-pa-li*
B-24 17b *u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aṣ-bit DU₆
la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ l[u . . .]*
B-28 14b *u šá^P Lu-bur-na^{kur} Pa-ti-na-a-ʾa^ʾ [. . .]*
B-30 14b *u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aṣ-bit DU₆
la-be-ru lu^ʾ ú^ʾ[-na-]ki-ir^ʾ a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20
tik-pi ina muš-pa-li*
C-b-2 15c-16a *u šá^P Lu-bar-na /^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-ʾaṣ-bit^ʾ
DU₆ la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20
tik-pi ina muš-pa-li*
D-2 15b *ʾu šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aṣ-bit DU₆
la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá^ʾ-píl 1 ME 20 tik-pi
ina muš-pa-li*
D-5 15b-16a *[. . . ŠÀ-b]i^ʾ ú-šá-aṣ-bit DU₆ la-be^ʾ-ru^ʾ lu ú-na-ki-ir^ʾ [. . .]^ʾUGU
A.ME^ʾ[Š] / [. . .]*
D-7 15c-16a *u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi / ú-šá-aṣ-bit DU₆
la-be-ru ú-na-ki-ʾir^ʾ a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi
ina muš-pa-li*
D-8 14b-15a *u šá^P Lu-bar-na^{ʾkur} Pa-ti-na^ʾ-a-a al-qa-a ina ŠÀ-ʾbi^ʾ ú-šá-aṣ-bit
DU₆ la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ / lu ú-šá-píl 1 ME 20
tik-pi ina muš-pa-li*
E-5 19b-20a *u šá^P Lu-ʾbar^ʾ-na^{kur} Pa-ti-ʾna-a-a^ʾ al-ʾqa-a ina ŠÀ-b[i ú-šá]-ʾaṣ-
bit DU₆ la-be^ʾ-ru lu ú-na-ki-ʾir a-di UGU A.MEŠ^ʾ / lu ú-šá-píl 1
ME 20 tik-pi ina muš-pa-[l]i*

F-1	16c-17a	[. . .] / <i>al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i> DU ₆ <i>la-be-ru ú-na-ki-ir a-di</i> UGU A.MEŠ <i>lu ú-šá-píl</i> ¹ ME ¹ 20 <i>tik-pi</i> ¹ <i>ina muš-pa-[l]i</i>
F-2	17b-18a	<i>u šá</i> ^P <i>Lu-bar-na</i> ^{kur} <i>Pa-ti-na-a-a al-qa-a</i> / [. . . <i>ú-na-ki</i>]- <i>ir a-di</i> UGU A.MEŠ <i>lu ú-šá-píl</i> 1 ME 20 <i>tik-pi ina muš-pa-li</i>
F-3	15b	<i>u šá</i> ^P <i>Lu-bar-na</i> ^{kur} <i>Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i> DU ₆ <i>la-be-ru ú-na-ki-ir a-di</i> UGU A.MEŠ <i>lu ú-šá-píl</i> 1 ME 20 <i>tik-pi ina</i> <i>muš-pa-li</i>
F-4	15b	<i>u šá</i> ^P <i>Lu-bar-na</i> ^{kur} <i>Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i> \ DU ₆ <i>la-be-ru ú-na-ki-ir a-di</i> UGU A.MEŠ <i>lu ú-šá-píl</i> 1 ME 20 <i>tik-pi ina</i> <i>muš-pa-li</i>
F-6	14c-15a	[. . . ^P <i>L</i>] <i>u-bar-na</i> / ^r <i>kur</i> ¹ <i>Pa-ti-na-a-a al-qa</i> ¹ - <i>a ina ŠÀ-bi ú-šá-aš-bit</i> DU ₆ <i>la-be-ru lu ú-na-ki-ir a-di</i> UGU A.MEŠ <i>lu ú-šá-p[íl]</i> 1 ME 20 <i>tik-pi ina muš-pa-li</i>
F-8	14c-15a	<i>u šá</i> ^P <i>Lu-bar-n[a]</i> / [^k] ^{ur} <i>Pa-t[i-n]a-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i> DU ₆ <i>la-be-ru lu ú-na-ki-ir a-di</i> UGU A.MEŠ <i>lu ú-šá-píl</i> 1 ME 20 <i>tik-pi ina muš-pa-li</i>
F-9	15b-16a	<i>u šá</i> ^P <i>Lu-bar-na</i> ^{kur} <i>Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i> DU ₆ <i>la-be-ru lu ú-na-ki-ir a-di</i> UGU A.MEŠ <i>lu ú-šá-píl</i> / ¹ ME 20 <i>tik-</i> <i>pi ina muš</i> ¹ - <i>pa-li</i>
F-14c	14b-15a	<i>u šá</i> ^P <i>Lu-bar-na</i> ^{kur} <i>Pa-ti-na-a-a al-qa-a ina ŠÀ{-bi} ú-šá-^raš</i> ¹ - <i>bit</i> / [. . . <i>a</i>]- <i>di</i> UGU A.MEŠ <i>lu ú-šá-píl</i> 1 ME 20 <i>tik-pi ina muš-pa-li</i>
F-15	5b-6a	[. . .] ^r <i>x x x</i> ¹ / ^r <i>kur</i> <i>Pa-ti-na</i> ¹ - <i>a-a al-qa</i> ¹ [. . .] ^r <i>x x x</i> [. . .]
F-16	14b-15a	<i>u šá</i> ^P <i>Lu-bar-[na]</i> ^{kur} <i>Pa-ti-na-a-^ra al</i> ¹ - <i>qa-a ina ŠÀ-bi ú-šá-aš-bit</i> D[U ₆ . . .] / ^r U ¹ .KA A.MEŠ <i>lu ú-šá-píl</i> 1 ME 20 <i>tik-pi ina muš-pa-</i> <i>li</i>
F-17	14b-15a	<i>u šá</i> ^P <i>Lu-bar-na</i> ^{kur} <i>Pa[-t]i-na-a-a al-qa-a ina ŠÀ{-bi} ú-šá-aš-bit</i> / DU ₆ <i>la-be-ru lu ú-na-ki-ir a-di</i> U.K[A A.M]EŠ <i>lu ú-šá-píl</i> 1 ME 20 <i>tik-pi ina</i> ^r <i>muš</i> ¹ - <i>pa-li</i>
G-2	17c-18a	<i>u šá</i> ^P <i>Lu-bar-na</i> / \ ^{kur} <i>Pa</i> ¹ - <i>ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i> \ DU ₆ <i>la-be-ru lu ú-na-ki-ir a-di</i> UGU A.MEŠ <i>lu ú-šá-píl</i> 1 ME 20 <i>tik-pi ina muš-pa-li</i>
G-3	16b-17a	<i>u šá</i> ^P <i>Lu-bar-na</i> ^{kur} <i>Pa-ti-na-a-a / al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i> \ DU ₆ <i>la-be-ru \ ú-na-ki-ir a-di</i> UGU A.MEŠ <i>lu ú-šá-píl</i> 1 ME 20 <i>tik-pi ina muš-pa</i> ¹ - <i>li</i>
G-4	16b-17a	<i>u šá</i> ^P <i>Lu-bar-na</i> ^{kur} <i>Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i> DU ₆ <i>la-be-ru lu ú-na \ kir</i> ¹ <i>a-di</i> UGU A.MEŠ \ / <i>lu ú-šá-píl</i> 1 ME 20 <i>tik-</i> <i>pi ina muš-pa-li</i>

G-6	17b-18a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a \ al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-ki-ir a-di /\ UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li \</i>
G-7	17a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi \ ú-šá-aš-bit DU₆ la-b[e-ru] lu ú-na-kir₇ a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina [mu]š-pa-li</i>
G-8	16a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi \ ú-šá-aš-bit DU₆ la-be-ru ^rú¹-na-^rki¹-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
G-9	18b-19a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-kir₇ a-di UGU A.MEŠ / ^rlu¹ ú-^ršá-p¹[íl . . .] tik-pi ina muš-pa-li</i>
G-10	15	<i>u šá^P Lu-^rbar-na^{kur} Pa-ti¹-na-a-a al-qa-a \ ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-kir₇ a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
G-11	17b-18a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a \ al-qa-[a] ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru \ lu ú-na-kir₇ a-di UGU [. . .] lu ú-šá-píl 1 ME 20 tik-pi / ina muš-[pa]-li</i>
G-12	16b-17a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a \ al-qa-a ina ŠÀ-bi ^rú¹-[šá-aš-bit] / DU₆ la-be-ru lu ú-na-kir₇¹ a-di \ UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi \ ina muš-pa-^rli¹</i>
G-13	15b-16a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru / lu ú-na-kir₇ a-di UGU A.MEŠ \ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
G-14	14b-15a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a /\ al-qa-a ina ŠÀ-bi ú-šá-aš-bit \ DU₆ la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ \ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
G-15	14b-15a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-[šá-aš-bit] / DU₆ la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ \ lu ú-šá-píl {1} ME 20 tik-pi ina muš-pa-li \</i>
G-16	14b-15a	<i>u šá^P Lu-bar-na \ ^{kur} Pa-ti-na-a-a ^ral¹-qa-a ina ŠÀ-bi ^rú¹-šá-aš-bit DU₆ la-be-ru lu ú-na-kir₇ a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 / tik-pi ina muš-pa-li</i>
G-18	21b	<i>u šá^P Lu-bar-na^{kur} [Pa-t]i-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i>
G-20	16b-17a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi [. . .] / 1 ME 20 tik-pi¹ ina muš-pa-li</i>
G-29	18a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆</i>

		<i>la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li \</i>
G-30	16b-17a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a \ ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru \ / lu ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-^rli \</i>
G-31	16b-17a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a \ [. . .] ^rŠÀ-bi¹ ú-šá-aš-bit DU₆ la-be-ru ú-na-ki-ir \ a-di UGU A.MEŠ lu ú-šá-píl \ / 1 ME 20 tik-pi ina muš-pa-li</i>
G-d-1	15b-16a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi / [ú-šá-aš-bi]t DU₆ la-be-ru lu ú-na-kir₇ \ a-di UGU A.^rMEŠ¹ lu ú-šá-píl 1 ME 20 \ tik-pi ina muš-pa-li</i>
G-d-2	14b-15a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a . . . / DU₆ la-be-ru ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 \ tik-pi \ ina muš-pa-li</i>
G-e-1	16a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
G-e-2	16b-17a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ / [l]u ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
H-1	20b-21a	<i>u šá^P Lu-bar-na \ ^{kur}Pa-ti-na-a-a \ al-^rqa¹-a ina ŠÀ-bi \ ú-šá-aš-bit DU₆ la-be-r[u] / [. . .] ú-na-ki-ir a-di UGU A.MEŠ \ lu ú-šá-píl \ 1 ME 20 tik-pi \ ina muš-pa-li</i>
H-2	21b-22a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi \ ú-šá-aš-bit DU₆ la-be-ru ^rú¹[-n]a-ki-ir \ a-di UGU A.MEŠ \ / lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
H-3	21b-22	<i>u šá^P Lu-bar-na \ ^{kur}Pa-ti-na-a[-a] / al¹-qa \ a ina ŠÀ-bi ú-šá-aš-[b]it DU₆ la-be-ru ú-na-ki-ir ^ra¹[-d]i UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina \ muš-pa-li</i>
H-4	20b-22a	<i>u šá^P Lu-bar-na \ ^{kur}Pa-ti-na-a-a al-qa-a \ ina ŠÀ-bi \ ú-šá-aš-bit DU₆ la-be-ru ú-na-ki-ir \ a-di UGU \ [. . .] / ^rlu¹ ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li \</i>
H-5	22b-23a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ^rú¹[-na-ki-ir] / a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 \ tik-pi ina muš-pa-li</i>
H-9	17b-19a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi / ú-šá-aš-bit DU₆ la-be-ru ú-na-ki-ir \ a-di UGU A.MEŠ / lu ú-šá-píl 1 ME 20 tik-pi ina \ muš-pa-li \</i>

H-10	21b-22a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru \ lu [. . .] / a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
H-12	22b-23a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a . . . / [. . . UG]U A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi \ ina muš-pa-li</i>
H-14	20b-21a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a / al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20² tik-pi ina muš-pa-li</i>
H-23	26b	<i>u šá^P[Lu]-bar-na \^{kur}Pa-ti-n[a]-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-b[it . . .]</i>
H-27	21b-22	<i>u šá^PLu-bar-na / [^{kur}Pa-t]i-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-^rkir¹ a-di UGU A.MEŠ \ lu ú-šá-píl 1 ME 20 \ tik-pi ina muš-pa-li</i>
H-29	18b-19a	<i>u šá^PLu-bar-na \^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru / ú-na-ki-ir EN U[GU]A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina [mu]š-pa-li</i>
H-30	21b-22a	<i>u ^ršá¹ [^PLu-bar-n]^ra¹^{kur}Pa-ti-na-a-a¹ al-qa-a ina ŠÀ-bi ú-šá-aš-bit \ DU₆ la-b[e]-ru ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl \ 1 ME 20 \ tik-pi / ^rina muš¹[-pa-l]i</i>
H-31	21a	<i>\ u šá^PLu-bar-na^{kur}Pa-ti-na-a-a \ al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru ú-na-ki-ir a-di UGU A.MEŠ \ lu ú-šá-píl 1 ME 20 tik-pi ^rina¹ muš-pa-li</i>
H-32	21b-22a	<i>u šá^PLu-bar-[n]a^{kur}Pa-ti-na-a-a al-qa-a \ i[na] ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru \ lu ú-na-ki-ir / ^ra¹-di UGU A.MEŠ lu \ ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
H-33	20b-21a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a / \ al-qa-a ina ŠÀ-b[i] \ ú-šá-aš-bit DU₆ la-be-r[u . . .] ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl \ 1 ME 20 tik-pi ina muš-pa-li</i>
H-34	23b-24a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ / [la-]be-ru ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl \ 1 ME 20 tik-pi ina muš-pa-li \</i>
H-35	23b-24a	<i>(. . .) al-qa-a ina ŠÀ-bi ú-šá-aš-^rbit¹ / DU₆ la-be-ru ú-na-ki-ir a-di UGU A.ME[Š . . .]ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
H-b-1	20b-21a	<i>u šá^PLu-bar-na \^{kur}Pa-ti-na-a-a \ al-[q]a-a \ ina ŠÀ-bi ú-šá-^raš¹-bit DU₆ la-be-ru ú-na-ki-ir a-di UGU A.MEŠ / lu ú-šá-píl 1 ME 20 \ ^rtik-pi¹ ina mu[š-pa-]li</i>
H-b-2	19b-21a	<i>u \ šá^PLu-bar-na / [. . . ú-šá-aš-]bit DU₆ la-be-[r]u l[u] ú-na-ki-ir</i>

		<i>a-di \ UGU A.MEŠ lu ú-šá-píl 1 \ ME 20 tik-pi / [. . .]</i>
H-d-2	21b-22a	<i>u šá^P Lu-bar[-na . . .] / [. . .] \ [. . . ú]-^rna-ki-ir¹ [. . .] ^rA.MEŠ¹ \ lu ú-šá-píl 1 ME 20 tik-pi ina mu[š-pa-li]</i>
I-1	17	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
I-7	16c-17	<i>[. . .] / šá^P Li-bu[r-na^{kur}] Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru ú-n[a]-kir₇ a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 ti[k-pi . . .]</i>
I-12	17b-18a	<i>u šá^{P1} Li-bur-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru ^rú¹-[n]a-kir₇ a-di UGU A.MEŠ lu ú-šá-píl 1¹ ME 20 tik-^rpi¹ / ina muš-pa-li</i>
I-13	16b-17a	<i>u šá^{P1} Li-bur[-n]a^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru ú-na-kir₇ a-di UGU / A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-l[i]</i>
I-17	8b-9a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-^rna¹-a-a al-qa-^ra¹ / ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-ki-ir a-di UGU ^rA¹.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-^rli¹</i>
I-18	10b	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ l[a-be-ru . . .]</i>
I-25	15b-17a	<i>u šá^P Li-bur-na / ^{kur} Pa-ti-na-a-a al¹-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru ú-na-kir₇ a-di UGU A.MEŠ lu ú-šá-píl / 1 ME 20 tik-pi ina muš-pa-li</i>
I-30	16b-17a	<i>u šá^P Li-bur-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru ú-na-kir₇ / a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
L-1-2	20b-21a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ ^rla¹-be-ru lu ú-na-kir₇ a-di UGU A.MEŠ / [. . .] ú-šá-^rpíl¹ 1 ME 20 tik-^rpi¹ ina muš-pa-li</i>
L-5	18b-20a	<i>[. . .] / [^{kur}] ^rPa¹-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš¹-bit \ [. . .] / ^rUGU¹ A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi \ [. . .]</i>
L-6	19b-20	<i>u šá [^P] Lu-bar-n[a . . . ú-šá-aš-]bit / [. . .] \ la-be-ru ú-na-ki-ir \ a-di UGU A.MEŠ lu ú-šá-píl ^r1¹ ME 20 tik-pi [. . .]</i>
L-7	21-22a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš¹-bit DU₆ la[-be-ru . . .] / a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
L-8	20b-21a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ^rŠÀ¹-bi ú-šá-aš-bit DU₆</i>

		<i>la-be-ru / lu ú-na-kir₇' \ a-di \ UGU A.MEŠ lu ú-šá-píl 1 'M'[E]20 \ tik-pi ina muš-pa-li</i>
L-10	21b-22a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a \ ina ŠÀ-bi ú-šâ-aš-bit DU₆ la-be-ru / \ lu ú-na-ki-ir \ a-di UGU \ A.MEŠ lu ú-šá-píl 1 ME 20 \ tik-pi ina muš-pa-li</i>
L-11	19-20a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a [a]l-qa-a ina ŠÀ-bi ú-šâ-aš-bit \ DU₆ la-be-ru û-na-ki-ir a-di UGU A.MEŠ / lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
L-17	19b-20a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šâ-aš-bit / DU₆ la-be-ru lu û-na-ki-ir a-di UGU \ [A].MEŠ lu ú-šá-píl \ 1 ME 20 tik-pi ina muš-pa-li</i>
L-18	19b-21a	<i>u šá^P Lu-bar-na . . . / [. . . ^{kur} Pa-ti-n] a-a-a \ al-qa-a ina ŠÀ-bi ú- š[á]-aš-bit DU₆ la-be-ru lu û-na-kir₇ . . . / [. . . A].MEŠ lu \ û-šâ- píl 1 ME 20 tik-pi ina muš-pa-li</i>
L-20	21b-22a	<i>u 'šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šâ-aš-bit \ DU₆ l[a-be-ru . . .] / 'lu¹ ú-šá-píl \ 1 ME 20 tik-pi ina muš-pa-li</i>
L-33	20b-21a	<i>u šá^P Lu-bar-na \ ^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi \ ú-šâ-aš-bit \ [. . .] / [. . . A.M]EŠ \ lu ú-šá-píl 1 ME 20 \ tik-pi ina muš-pa-li</i>
L-34	19b-21a	<i>u [š]á^P Lu-bar-na \ ^{kur} Pa-ti-na-a-a \ [. . .] / ú-šâ-aš-bit \ DU₆ la- be-[r]u lu ú-na-ki-ir \ a-di UGU \ A.M[EŠ . . .] \ [. . .] / ina muš- pa-li</i>
L-35	21b-22a	<i>u šá^P Lu-bar-na^{kur} Pas-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šâ-aš-bit DU₆ la-be-ru / lu ú-na-kir₇ a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 \ tik- pi ina muš-pa-li</i>
L-36	22b-23a	<i>u šá^P Lu-bar-na \ ^{kur} Pa-ti-na-a-a al-'qa-a ina ŠÀ¹-[bi ú]-šâ-aš-bit \ DU₆ la-be-ru \ lu ú-na-kir₇ \ a-di UGU A{.MEŠ} lu ú[-šá-píl] / [1] 'ME¹ 20 tik-pi ina muš-pa-li \</i>
N-6	15b-16a	<i>u šá^P Lu-bar-na \ ^{kur} Pa-ti¹-na-a-a 'al¹-qa-a ina ŠÀ-bi ú-šâ-aš-bit DU₆ la-be-ru / [. . . ú-na-ki-i]r a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
N-8	17b-18a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šâ-aš-[bit . . .] / 'a¹-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi {ina} muš-pa-li \</i>
N-12	16b-17a	<i>u šá^P [Lu-bar-na] / ^{kur} Pa-ti-na-a-a al-qa¹-a ina ŠÀ-bi ú-šâ-aš-bit DU₆ 'la-be-ru¹ lu ú-na-ki-ir \ 'a-di¹ UGU A.MEŠ lu ú-šâ-'píl 1 ME 20 tik-pi ina muš-pa-li¹</i>
N-13	15b-17a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a / [a]l-qa-a \ ina ŠÀ-bi ú-šâ-aš-bit \ DU₆ la-be-ru lu 'ú¹-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20</i>

		<i>tik-pi / [i]na muš-pa-li</i>
N-16	14b-16a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a / al-qa-a ina ŠÀ-bi ú-šá-aš-bit \</i> <i>DU₆ la-be-ru lu ú-na-^rkir₇ a-di UGU \ A.MEŠ \ lu \ ú-šá-píl 1</i> <i>ME \ 20 tik-pi / ^rina muš-pa¹-li¹</i>
N-17	14b-15	<i>u šá^PLu-[bar]-na \ / ^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i> <i>DU₆ la-be-ru ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl \ 1 ME 20</i> <i>tik-pi \ ina muš-[pa]-li \ /</i>
N-19	16b-17a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆</i> <i>la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ / lu ú-šá-píl 1 ^rME¹ 20</i> <i>^rtik-pi¹ ina muš-pa-li</i>
P-3	16b-17a	<i>u šá^PLu-bar-na^{r^{kur}1}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆</i> <i>la-be-ru lu ú-na-kir₇ a-di UGU A.MEŠ / ^rlu¹ ú-šá-píl 1 ME 20 tik-</i> <i>pi ina muš-pa-li</i>
P-4	15b-16a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆</i> <i>la-^rbe-ru¹ / lu ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-</i> <i>pi \ ina muš-pa-li</i>
S-1	16b-17a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a / [. . . ú]-na-ki-ir a-di UGU A.MEŠ</i> <i>lu ú-šá-píl (1) ME 20 tik-pi ina ^rmuš¹-pa-li</i>
S-2	15b-16a	<i>u šá^PLu-bar-na / ^{r^{kur}1}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit¹</i> <i>DU₆ la-be-^rru¹ ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20</i> <i>tik-pi ina muš-pa-li</i>
S-3	15b-16a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina[. . .] / [. . . ú-na-]ki-ir</i> <i>a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
S-4	16b-17a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆</i> <i>la-be-ru lu ú-n[a-ki-ir . . . UG]U A.MEŠ ^rlu¹ ú-šá-píl 1 ^rME¹ 20</i> <i>tik-pi \ / ina muš-pa-li</i>
S-6	14b	<i>u šá^PLu¹-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆</i> <i>la-be-ru ú-na-ki-ir a-di U.K[A . . .]</i>
S-7	14b	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆</i> <i>la-be-r[u] lu ú-na-ki-ir a-di UGU A.MEŠ \ lu \ ú-šá-píl 1 ME 20</i> <i>tik-pi ina muš-pa-li</i>
S-8	14b-15	<i>[. . .] / ^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-[b]it ^rDU₆¹ la-be-</i> <i>ru lu ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-[pi . . .]</i>
S-11	14	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆</i> <i>la-be-ru ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina</i> <i>muš-pa-li</i>
S-13	17b-18a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit / DU₆</i>

		<i>la-be-ru ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
S-15	15b-16a	<i>u šá^PLu-bar-na^{kur}[Pa-]ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-k[i-ir] 'a¹-di UGU A.MEŠ / [. . .]</i>
S-17	16b	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
S-20	14b-15a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru ú-na-^rki¹-ir a-di UGU A.MEŠ / lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
S-21	14b-15a	<i>u šá^PLu-bar-na^{kur}Pa-[ti-na-a-a . . .] / ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-^rli¹</i>
S-22	14b-15a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a / [a]^rl¹-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-[r]u lu ú-na-ki-ir¹ a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
S-a-1	14-15a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi \ ú-šá-aš-bit DU₆ la-be-ru \ lu ú-na-ki-ir / a-di UGU A.MEŠ lu û\šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
S-a-2	15b-16a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-[a al-q]a-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu 'ú¹-na-ki-ir¹ a-di UGU A.MEŠ lu ú-'šá¹-píl / '1¹ ME 20 tik-pi ina muš-pa-li</i>
S-b-1	14b-15a	<i>u 'šá^PLu-bar¹-na^{kur}Pa¹-ti-na-a-a 'a¹[l-qa-a . . .] / ú-šá-aš-bit DU₆ la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME '20¹ tik-pi ina muš-pa-li</i>
S-b-2	15	<i>[. . .^{kur}P]a-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-ki-ir 'a-di¹ UGU A.MEŠ lu ú-šá-píl '1 ME 20 tik-pi¹ \ ina muš-pa-li</i>
S-c-4	15b-16a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a a[l-qa-a] / ina ŠÀ-bi ú-šá-aš¹-bit DU₆ la-be-ru ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
S-d-1	15b	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
S-d-2	15b-16a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 / tik-pi ina muš-pa-li</i>

T-2	15c-16a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi / ú-šá-aš-bit DU₆ la-be-ru ú-na-ki-ir a-di UGU A.[MEŠ . . . ú-]šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
T-6	15b-16a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a' ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-ki-ir a-di UGU A.MEŠ / lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa[-l]i</i>
T-7	14-15a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi 'ú¹-šá-aš-bit DU₆ la-be-ru lu ú-na-ki-ir \ a-di [UGU] A.MEŠ lu ú-šá-píl / 1 ME 20 tik-pi ina muš-pa-li</i>
T-8	14b-15a	<i>u šá^P Lu-bar-na^{kur} Pa-ti-na-a-a / al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru ú-na-ki-ir a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
Y-10	21b-22a	<i><u> šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit / [D]U₆ la-bi-ru lu ú-na-'ki¹-[ir] 'a¹-di 'UGU' A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
Y-11	23b-24a	<i><u> šá^P Lu-bar-na^{kur} Pa-[ti-na]-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-bi-ru lu ú-na-ki-ri a-di UGU A.M[EŠ] / lu ú-šá-píl 1 ME 20 tik-'pi¹ [. . . mu]š-pa-li</i>
Y-39	23b-24a	<i><u> šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit / DU₆ la-bi-ru lu ú-na-ki-ri a-di UGU A.MEŠ lu ú-šá-píl 1 ME 20 tik-pi ina muš-pa-li</i>
Y-45	24b-25a	<i><u> šá^P Lu-bar-na^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-ki-ri a-di U.'K¹[A . . .] / 1 ME 20¹ tik-pi ina muš-pa-li</i>
Y-46	24b-25a	<i><u> šá^P Lu-bar-'na^{kur} Pa-ti-na-a-a al-qa-'a¹ [. . .] / 1 ME 20 tik-pi ina muš-pa-li</i>
Y-47	22c-23a	<i><u> šá^P Lu-bar-na^{kur} Pa-ti-na-a-a / al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-r[u . . .]</i>
Y-55	26b-27a	<i>[. . .] 'P Lu-bar-na^{kur} [Pa-ti]-'na-a-a¹ [al]-'qa¹-a ina ŠÀ-bi ú-šá-aš-bit DU₆ la-be-ru lu ú-na-ki-ri a-di UGU A.MEŠ / 'lu ú-šá-píl¹ [. . .]</i>
Y-60	20b-22a	<i>[. . .] / ['^{kur}] Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-[šá]-'aš¹-bit DU₆ la-'bi¹-ru lu 'ú¹-[na-ki-ir] / [a]-'di UGU A¹.MEŠ lu ú-šá-píl 1 ME '20¹ [tik]-pi ina muš-pa-li</i>
Z-9	16b-17a	<i>[. . .] / [ú-šá-aš-b]it DU₆ la-be-ru lu ú-na-ki-ir a-di U[.KA A.M]EŠ lu ú-šá-píl 1 ME 20¹ tik-pi¹ ina muš-pa-li</i>
Z-10	14b-15a	<i>u šá^P Lu-bar-na^{kur} Pa-«PA»-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i>

		DU ₆ <i>la-be-ru lu ú-na-ki-ir / a-di</i> UGU A.MEŠ <i>lu ú-šá-píl</i> 1 ME 20 <i>tik-pi ina muš[-pa-l]i</i>
Z-b-2	15c-16a	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit / [. . . ú-šá-píl] 1 ME 20 tik-pi ina muš-pa-li</i>
WFL-1	18b-19a	<i>[. . .]^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i> DU ₆ <i>la-be-ru lu ú-na-^rki-ir¹ a-di</i> UGU A.MEŠ <i>lu ú-šá-^rpíl¹ / [. . . muš-pa-l]i</i>
WFL-2	15b	<i>u šá^PLu-bar-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i> DU ₆ <i>la-be-ru lu ú-na-ki-ir a-di</i> UGU A.MEŠ <i>lu ú-šá-píl</i> 1 ME 20 <i>tik-pi ina muš-pa-li</i>
WFL-14	1	<i>[. . .]^ral-qa-a ina ŠÀ-bi ú-šá-aš-bit¹</i> DU ₆ <i>la-be-ru^rú-na-ki¹-ir a-di</i> UGU A.MEŠ <i>lu^rú¹[-šá-p]^ríl¹</i> 1 ME 20 <i>tik-pi ina muš-pa-li</i>
E-c-2	iv 5-11	<i>u šá^PLu-bar-na / ^{kur}Pa-ti-na-a-a / al-qa-a ina ŠÀ-bi / ú-šá-aš-bit /</i> DU ₆ <i>la-be-ru / lu ú-na-ki-ir a-di /</i> UGU A.MEŠ <i>lu ú-šá-píl</i>
M-niche	24b-26a	<i>u šá^PLi-bur-na^{kur}Pa-ti-na-a-a al-qa-a / ^rina ŠÀ¹-bi ú-šá-aš-bit</i> DU ₆ <i>la-be-ru ú-na-kir₇ a-di</i> UGU A.MEŠ <i>lu ú-šá-píl</i> 1 ME 20 / <i>^rtik-pi i-na¹ muš-[pa]-li</i>
Aleppo 2	16b-17a	<i>u šá^PLi-bur-na^{kur}Pa-ti-na[-a-a . . .] / i-na muš-pa-li</i>
AO 19856	17b	<i>u šá^PLi-bur-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i> DU ₆ <i>la-be-ru ú-n[a]-kir₇ a-di</i> UGU A.MEŠ <i>lu ú-šá-píl</i> 1 ME 20 <i>tik-pi ina muš-pa-li</i>
Ash L. 109.1	12b	<i>[. . .]^rú¹-na-kir₇ a-di</i> UGU A.MEŠ <i>lu ú-šá-píl</i> {1} ME 20 <i>tik-pi i-na muš-pa-li</i>
Charité	20b-21a	<i>[. . .] / lu ú-na-ki-ir a-di</i> UGU A.[MEŠ . . .]
Detroit 50.32	23	<i>[. . . ú-šá-a]š-bit</i> DU ₆ <i>la-be-ru ú-na-ki-ir a[-di . . .]</i>
HMA	18b-19a	<i>^ru¹ šá^PLi-bur-n[a]^{kur}Pa-ti-na-a-a / [. . .] 20 tik-pi i-na muš-pa-li</i>
LA 71.73.1b	18b-19a	<i>u šá^PLi-bur-na^{kur}Pa-t[i-na-a-a . . .] / lu ú-šá-píl</i> 1 ME 20 <i>tik-pi ina muš-pa-li</i>
LBAF	19-20a	<i>[. . . a]l-qa-a ina ŠÀ-bi ú[!]-šá-aš-bit</i> DU ₆ <i>la-be-ru / [. . .] 1 ME 20 tik-pi i-na muš-pa-li</i>
Lyon 531	17b-18a	<i>[. . .^{kur}Pa-t]i-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i> DU ₆ <i>la-be-ru ú-na-kir₇ a-di</i> UGU A.MEŠ / [. . .]
O.274	20b-21a	<i>u šá^PLi-bur-na^{kur}Pa-ti-na-a-a al-qa-a / ina ŠÀ-bi ú-šá-aš-bit</i> DU ₆ <i>la-be-ru ú-na-ki[r₇] ^ra¹-di</i> U[G]U A.MEŠ <i>lu ú-šá-píl</i> 1 ME 20 <i>tik-pi i-na muš-pa-li</i>
O.277	24-25a	<i>u šá^PLi-bur-na^{kur}Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit</i> DU ₆ <i>la-be-ru ú-na-kir₇ a-di</i> UGU A.MEŠ <i>lu ú-šá-píl / 1 ME 20 tik-pi i-na muš-pa-li</i>

SF 3972	7	[. . . ú-šá-p]íl 1 ME 20 ¹ tik- ¹ [pi . . .]
Tyndale 22	3	[. . . ú-šá-aš-b]it DU ₆ la-be-ru lu ú-na-ki-ir ¹ a ¹ -[di . . .]
Zurich 1913	17b-18a	u šá ^P Lu-bar-na ^{kur} Pa-ti-na-a-a al-qa-a ina ŠÀ-bi ú-šá-aš-bit DU ₆ la-be-ru lu ú-na-ki-ir ¹ a-di UGU A.MEŠ lu ú-šá-píl / 1 ME 20 tik- pi ina muš-pa-li

Line 18

B-5	14b	[. . . ^{giš} S]UR.MÌN É.GAL ^{giš} dap-ra-ni[. . . ^{giš} TÚG].MEŠ É.GAL ^{giš} mes-kan-ni É[.GAL . . .]
B-8	2a	[. . . ú-ṭa-] ¹ bi É.GAL ^{giš} e-re-ni É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} dap- ra-ni É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} mes-kan-ni ¹ [É.GAL ^{giš} bu] ¹ -uṭ- ni u ^{giš} tar-pi-ṽi ¹
B-15	16b	lu ú-ṭa-bi
B-23	15b	¹ lu ú ¹ -ṭa-bi É.GAL ^{giš} e-re-ni É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} dap- ra- ¹ ni ¹ É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} mes-kan-ni É.GAL ^{giš} bu- uṭ-ni u ^{giš} tar- ¹ pi-ṽi
B-24	17c-18a	[. . .] / É.GAL ^{giš} e-re-ni É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} dap-ra-ni É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} mes-kan-ni É.GAL ^{giš} bu ¹ -ut-ni u [. . .]
B-28	15a	[. . .] ^{giš} TÚG.MEŠ É.GAL ^{giš} mes-kan-ni ¹ É ¹ . [GAL . . .]
B-30	14c-15a	lu ú-ṭa-bi É.GAL ^{giš} e-re-ni É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} dap-ra-ni / É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} mes-kan-ni É.GAL ^{giš} bu-uṭ-ni u ^{giš} tar-pi-ṽi
C-b-2	16b-17a	lu ú-ṭa-bi É.GAL ^{giš} e-re-ni É.GAL ^{giš} SUR.MÌN É.GAL / ^{giš} dap-ra- ni É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} mes-kan-ni É.GAL ^{giš} bu-uṭ-ni u ^{giš} tar-pi-ṽi
D-2	16a	[lu] ¹ ú-ṭa-bi ¹ É.GAL ^{giš} e-re-ni ¹ É ¹ . GAL ¹ ^{giš} SUR.MÌN É.GAL ^{giš} dap-ra-ni É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} mes-kan-ni É.GAL ^{giš} bu- uṭ-ni u ^{giš} tar-pi-ṽi ¹
D-5	16b	[. . .] ¹ ^{giš} mes-kan ¹ -[ni] ¹ É.GAL ^{giš} bu-uṭ ¹ -[ni] ¹ u ^{giš} tar-pi ¹ -[¹]i
D-7	16b-17a	lu ú-ṭa-bi É.GAL ^{giš} e ¹ -re-ni É.GAL ^{giš} SUR ¹ .MÌN É.GAL ^{giš} dap- ra-ni É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} mes-kan-ni É.GAL ^{giš} bu-uṭ-ni / u ^{giš} tar-pi-ṽi
D-8	15b-16a	lu ú-ṭa- ¹ bi ¹ É.GAL ^{giš} e-re-ni ¹ É.GAL ^{giš} SUR.MÌN ¹ É.GAL ^{giš} dap-

		<i>ra-ni</i> ^É .GAL ^{giš} TÚG.MEŠ ^É .GAL ^{giš} <i>mes-kan-ni</i> ^É .GAL ^{giš} <i>bu-uṭ-ni</i> / <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
E-5	20b	<i>lu ú-ṭa-bi</i> ^É . ^ṽ GAL ^{giš} <i>e-re-ni</i> ^É .GAL ^ṽ ^{giš} ¹ SUR.MÌN ^É . ^ṽ GAL ^{giš} <i>dap-ra</i> ¹ -[<i>ni</i> ^É]. ^ṽ GAL ^{giš} TÚG.MEŠ ^É .GAL ^{giš} <i>mes-kan-ni</i> ¹ ^É .GAL ^{giš} <i>bu-uṭ-n</i> [<i>i</i>] ^ṽ ^ṽ ¹ <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
F-1	17b-18a	<i>lu ú-ṭa-bi</i> ^É .GAL ^{giš} <i>e-re-ni</i> ^É .GAL ^{giš} SUR.MÌN ^É .GAL ^{giš} [<i>dap-ra-ni</i> . . .] / ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
F-2	18b	<i>lu ú-ṭa-bi</i>
F-3	15c-16a	<i>lu ú-ṭa-bi</i> ^É .GAL ^{giš} <i>e-re-ni</i> ^É .GAL ^{giš} SUR.MÌN ^É .GAL ^{giš} <i>dap-ra-ni</i> ¹ ^É .GAL ^{giš} TÚG ¹ .MEŠ ^É .GAL / ^{giš} <i>mes</i> ¹ - <i>kan-ni</i> ^É .GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
F-4	16a	<i>lu ú-ṭa-bi</i> ^É .GAL ^{giš} <i>e-re-ni</i> ^É .GAL ^{giš} SUR.MÌN ^É .GAL ^{giš} <i>dap-ra-ni</i> ^É .GAL ^{giš} TÚG.MEŠ ^É .GAL ^{giš} <i>mes-kan-ni</i> ^É .GAL ^{giš} { <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
F-6	15b-16a	<i>lu ú-ṭa-bi</i> ^É . ^ṽ GAL ^{giš} ¹ <i>e-re-ni</i> / ^É .GAL ^{giš} SUR.MÌN ^É .GAL ^{giš} <i>dap-ra-ni</i> ^É .GAL ^{giš} TÚG.MEŠ ^É .GAL ^{giš} <i>mes-kan-ni</i> / ^É .GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
F-8	15b-16a	<i>lu ú-ṭa-bi</i> ^É .GAL ^{giš} <i>e-re-ni</i> / ^É ¹ .[GAL] ^{giš} SUR.MÌN ^É .GAL ^{giš} <i>dap-ra-ni</i> ^É .GAL ^{giš} TÚG.MEŠ ^É .GAL ^{giš} <i>mes-kan-ni</i> ^É .GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
F-9	16b	<i>lu ú-ṭa-bi</i> ^É .GAL ^{giš} <i>e-re-ni</i> ^É .GAL ^{giš} ¹ SUR.MÌN ^É .GAL ^{giš} <i>dap-ra-ni</i> ^É .GAL ^{giš} TÚG.MEŠ ^É .GAL ^{giš} <i>mes-kan-ni</i> ^É .GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
F-14c	15b-16a	^ṽ ^ṽ ¹ <i>lu</i> ^ṽ ^ṽ ¹ <i>ú-ṭa-bi</i> ^É .GAL ^{giš} <i>e-re-ni</i> ^É .GAL ¹ ^{giš} SUR.MÌN / [. . . ^É].GAL ^{giš} TÚG.MEŠ ^É .GAL ^{giš} <i>mes-kan-ni</i> ^É .GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
F-15	6b-7a	[. . .] ^ṽ ^ṽ ¹ <i>u-ṭa</i> ^ṽ ^ṽ ¹ <i>-bi</i> ^É .GAL ^{giš} <i>e-re-ni</i> / [. . . ^{giš} SUR]. ^ṽ ^ṽ ¹ MÌN ^ṽ ^ṽ ¹ ^É .GA[L ^{gi}] ^ṽ ^ṽ [<i>dap</i>]- ^ṽ ^ṽ ¹ <i>ra-ni</i> ^ṽ ^ṽ ¹ [. . .] ^ṽ ^ṽ ¹ <i>x x</i> ^ṽ ^ṽ ¹ [. . .]
F-16	15b-16a	<i>lu ú-ṭa-bi</i> ^É .GAL ^{giš} <i>e-[re]-ni</i> ^É .GAL ^{giš} SUR.MÌN ^É .GAL ^{giš} <i>dap-ra-ni</i> ^É .GAL ^{giš} TÚG.MEŠ[. . .] / ^ṽ ^ṽ ¹ <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
F-17	15b-16a	<i>lu ú-ṭa-bi</i> ^É .GAL ^{giš} <i>e-re-ni</i> ^É .G[AL] ^{giš} SUR.MÌN ^É .GAL ^{giš} <i>dap-ra-ni</i> ^É .GAL ^{giš} TÚG.MEŠ ^É .GAL ^{giš} <i>mes-kan</i> [- <i>ni</i>] / ^É .GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
G-2	18b-19a	<i>lu ú-ṭa-bi</i> ^É .GAL ^{giš} <i>e-re-ni</i> ^É .GAL ^{giš} SUR.MÌN ^É .GA[L] / \ ^{giš} <i>dap-ra-ni</i> ^É .GAL ^{giš} TÚG.MEŠ ^É .GAL ^{giš} <i>mes-kan-ni</i> \ ^É .GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
G-3	17b-18a	<i>lu ú-ṭa-bi</i> ^É .GAL ^{giš} <i>e-re-ni</i> ^É .GAL ^{giš} SUR.MÌN ^É .GAL / ^{giš} <i>dap-ra-ni</i> ^É .GAL ^{giš} TÚG.MEŠ \ ^É .GAL \ ^{giš} <i>mes-kan-ni</i> ^É .GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i>

		^{giš} <i>tar-pi-ṽi</i>
G-4	17b-18a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ¹ \ / ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
G-6	18b	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> ¹ É.GAL ^{giš} TÚG.MEŠ É.GAL \ ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
G-7	17b-18a	<i>lu ú-ṭ[a-bi]</i> É.GAL ^{giš} <i>e-re</i> ¹ - <i>ni</i> É.GAL ^{giš} SUR.MÌN É.G[AL . . .] / ¹ É ¹ .GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
G-8	16b-17a	<i>lu ú-ṭa-bi</i> É.GAL / ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-</i> <i>ni</i> É.GAL \ ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
G-9	19b-20a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É. ¹ GAL ^{giš} ¹ SUR.MÌN É.GAL ^{giš} <i>dap-ra-</i> <i>ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL / [^{gi}] ^s <i>bu-[uṭ-ni</i> . . . ^{giš} <i>tar]-pi-ṽi</i>
G-10	16a	<i>lu ú-ṭa-¹bi</i> É.GAL 《GIŠ》 ^{giš} ¹ <i>e-re-ni</i> É.GAL \ ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ \ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
G-11	18b	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> \ É.GAL ^{giš} S[U]R.MÌN É.GAL ^{giš} <i>d[ap]-</i> <i>ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> \ É.GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
G-12	17b-18a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR. ¹ MÌN ¹ É.GAL ^{giš} <i>dap-ra-</i> <i>ni</i> É.GAL ^{gi} [^s TÚG.MEŠ] / É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> \ <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
G-13	16b-17a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> / É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> \ É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
G-14	15b-16a	<i>lu ú-ṭa-bi</i> / \ É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN \ É.GAL ^{giš} <i>dap-</i> <i>ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL \ ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
G-15	15b-16a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GA[L ^{giš} TÚG.MEŠ] / É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> \ <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
G-16	15b-16a	<i>lu ú-ṭa-bi</i> É.GAL \ ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN[É].GAL ^{giš} <i>dap-</i> <i>ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> / <i>u</i> ^{giš} <i>tar-pi-ṽi</i>

G-20	17b-18a	<i>ʽluʽ ú-ṭa-bi Éʽ.GAL DIŠ^{giš} e-re-ni É.GAL^{giš} SUR.MÌN \ É.GAL [. . .] / u^{giš} tar^ʽ-pi-ṽi</i>
G-29	18b-19a	<i>lu ú-ṭa-bi É.GAL^{giš} e-re{-ni} É.GAL^{giš} SUR.MÌN É.GAL / ^{giš}dap-ra-ni É.GAL^{giš} TÚG.MEŠ É.GAL^{giš} mes-kan-ni É.GAL^{giš} bu-uṭ-ni u^{giš} tar-pi-ṽi</i>
G-30	17b-18a	<i>lu ú-ṭa-bi ʽÉʽ.GAL^{giš} e-re-ni \ / É.GAL^{giš} SUR.MÌN É.GAL^{giš} dap-ra-ni É.GAL^{giš} TÚG.MEŠ É.GAL^{giš} mes-kan-ni É.GAL^{giš} bu-uṭ-ni u^{giš} tar-pi-ṽi \</i>
G-31	17b	<i>lu ú-ṭa-bi É.GAL^{giš} e-re-ni É.GAL^{giš} SUR.MÌN \ [. . .] ^{giš}dap-ra-ni É.GAL^{giš} TÚG.MEŠ É.GAL^{giš} m[e]s-kan-ni \ É.GAL^{giš} bu-uṭ-ni u^{giš} tar-pi-ṽi</i>
G-d-1	16b-17a	<i>lu ú-ṭa-bi É.GAL / [. . .] ʽÉʽ.GAL^{giš} SUR.[MÌN] É.GAL^{giš} dap-ra-ni \ É.GAL^{giš} TÚG.MEŠ É.GAL^{giš} mes-kan-ni É.GAL^{giš} bu^ʽ-uṭ-ni \ u^{giš} tar-pi-ṽi</i>
G-d-2	15b-16a	<i>lu ú-ṭa-bi \ É.GAL^{giš} e-re-ni . . . / ^{giš}SUR.MÌN É.GAL^{giš} dap-ra-ni ʽÉʽ.GAL^{giš} TÚG.MEŠ É.GAL^{giš} mes-kan \ -ni É.GAL^{giš} bu-uṭ-ni u^{giš} tar \ -pi-ṽi</i>
G-e-1	16b-17a	<i>lu ú-ṭa-bi É.GAL^{giš} e-re-ni / É.GAL^{giš} SUR.MÌN É.GAL^{giš} dap-ra-ni É.GAL^{giš} TÚG.MEŠ É.GAL^{giš} mes-kan-ni \ É.GAL^{giš} bu-uṭ-ni u^{giš} tar-pi-ṽi</i>
G-e-2	17b-18a	<i>lu ú-ṭa-bi É.GAL^{giš} e-re-ni É.GAL \ ^{giš}SUR.MÌN É.GAL^{giš} dap-ra-ni É.GAL^{giš} TÚG.MEŠ É.GAL / ^{giš}mes-kan-ni É.GAL^{giš} bu-uṭ-ni u^{giš} tar-pi-ṽi</i>
H-1	21b-22	<i>lu ú-ṭa-bi É.GAL^{giš} e-re-[ni] / É.GAL^{giš} SUR.MÌN É.GAL \ ^{giš}dap-ra-ni \ É.GAL^{giš} TÚG^ʽ.MEŠ \ É.GAL^{giš} mes-kan-ni \ É.GAL^{giš} bu-uṭ-ni u^{giš} tar^ʽ-pi-[-ṽi]</i>
H-2	22b-23a	<i>lu ú-ṭa-bi \ É.GAL^{giš} e-re-ni É.GAL^{giš} SUR.MÌ[N] ʽÉʽ.GAL \ ^{giš}dap-ra-ni \ É.GAL \ / ^{giš}TÚG.MEŠ É.GAL^{giš} mes-kan-ni É.GAL^{giš} bu-uṭ-ni \ u^{giš} tar-pi-ṽi</i>
H-3	23a	<i>lu ú-ṭa \ -bi É.GAL^{giš} e-re-ni É.GAL^{giš} SUR.MÌN É.GAL^{giš} dap-ra-ni \ É.GAL^{giš} TÚG.MEŠ É.ʽGAL^{gʽ} [išm]es-kan-ni É.GAL^{giš} bu-uṭ-ni u^{giš} ʽtar^ʽ-pi-ṽi</i>
H-4	22b-23a	<i>lu ú-ṭa-bi É.GAL^{giš} e-re-ni \ É.GAL^{giš} \ SUR.MÌN É.GAL^{giš} dap \ [-ra-ni . . .] / ^{giš}TÚG.MEŠ É.GAL^{giš} mes-kan-ni É.GAL^{giš} bu-uṭ-ni u^{giš} \ tar-pi-ṽi</i>
H-5	23b-24a	<i>lu ú-ṭa-bi É.GAL^{giš} e-re-ni É.GAL^{giš} SUR.MÌN [. . .] / É.GAL^{giš} TÚG.MEŠ É.GAL^{giš} mes-kan-ni É.GAL \ ^{giš}bu-uṭ-ni u^{giš} tar-pi-ṽi</i>

H-9	19b-21a	<i>lu \ ú-ṭa-bi / É.GAL^{giš} e-re-ni É.GAL^{giš} SUR.MÌN É.GAL^{giš} dap-ra\ -ni É.GAL^{giš} TÚG.MEŠ É.GAL^{giš} mes-kan-ni É.GAL /^{giš} bu-uṭ-ni u^{giš} tar-pi-ṽi</i>
H-10	22b-23a	<i>⟨lu⟩ ú-ṭa-bi É.GAL^{giš} e-re-ni É.GAL^{giš} SUR.MÌN 'É.GAL' \ / [g]^{iš} dap-ra-ni É.GAL^{giš} TÚG.MEŠ É.GAL^{giš} mes-kan-ni É.GAL^{giš} bu-uṭ-ni u^{giš} tar-pi-[!]ṽi</i>
H-12	23b-25a	<i>lu \ . . . / [. . .^{giš} dap-r] a-ni É.GAL^{giš} TÚG.MEŠ É.GAL^{giš} mes-kan-ni . . . / [. . .]</i>
H-14	21b-22a	<i>lu ú-ṭa-bi É.GAL /^{giš} e-re-ni É.GAL^{giš} SUR.MÌN É.GAL^{giš} dap-ra-ni É.GAL \^{giš} TÚG.MEŠ É.GAL \^{giš} mes-kan-ni É.GAL \^{giš} bu-uṭ-ni u^{giš} tar-pi-ṽi</i>
H-27	23-24a	<i>[lu] 'ú¹-ṭa-bi É.GAL^{giš} e-re-ni É.GAL^{giš} SUR.MÌN É.GAL \^{giš} dap-ra-ni \ É.GAL^{giš} TÚG.MEŠ É.GAL \^{giš} mes-kan-ni \ É.GAL^{giš} bu-uṭ-ni / [. . .^{giš}] tar-[!]pi-ṽi</i>
H-29	19b-20a	<i>lu ú-ṭa-bi É.GAL^{giš} e-re-ni É.GAL^{giš} SUR.MÌN É.GAL \^{giš} dap-ra-ni É.GAL^{giš} TÚG.MEŠ É.GAL^{giš} mes-kan-ni / É.GAL^{giš} bu¹-uṭ-ni \ u^{giš} tar-pi-ṽi</i>
H-30	22b	<i>'lu' [ú]-ṭa-bi É.GAL^{giš} e-re-ni \ É.GAL^{giš} SUR.MÌN É.GAL^{giš} dap-ra-ni É.GAL^{giš} TÚG.MEŠ 'É'.GAL^{giš} mes\ -kan-ni É.GAL^{giš} bu-uṭ-ni u^{giš} tar-pi-ṽi</i>
H-31	21b-22a	<i>lu 'ú-ṭa-bi' [É].GAL / \^{giš} e-re-ni É.GAL^{giš} SUR.MÌN É.GAL^{giš} dap-ra-ni É.GAL^{giš} TÚG.MEŠ É.GAL^{giš} mes-kan\ -ni É.GAL^{giš} bu-^rut-ni u^{giš} tar-[pi-ṽi]</i>
H-32	22b-23a	<i>lu ú-ṭa[-b]i É.GAL \^{giš} e-re-ni É.GAL [g]^{iš} SUR.MÌN É.GAL^{giš} dap-ra-ni É.GAL^{giš} TÚG\ MEŠ É.GAL \^{giš} mes-kan-ni / É.GAL^{giš} bu-uṭ-ni \ u^{giš} tar-pi-ṽi \</i>
H-33	21b-23a	<i>'lu ú-ṭa-bi' [É.GAL] /^{giš} e-re-ni \ É.GAL^{giš} SUR.MÌN É.GAL^{giš} [dap]-ra-ni É.GAL^{giš} TÚG.MEŠ \ É.GAL^{giš} mes-kan-ni É.GAL^{gi} [bu-ut-n] i¹ / u^{giš} tar¹-pi-ṽi \</i>
H-34	24b-25a	<i>lu ú-ṭa-bi É.GAL^{giš} e-re-ni \ É.GAL^{giš} SUR.MÌN É.GAL /^{giš} dap-ra-ni É.GAL^{giš} TÚG[!].MEŠ É.GAL^{giš} mes-kan-ni É.GAL \^{giš} bu-uṭ-ni u^{giš} tar-pi-ṽi \</i>
H-35	24b-25a	<i>lu ú-ṭa-bi 'É'.GAL^{giš} e-re-ni É.GAL^{giš} SUR.MÌN 'É.GAL' /^rgiš¹ dap-ra-ni É.GAL^{giš} TÚG.MEŠ É.GAL^{giš} mes-kan[-n]i É.GAL^{giš} bu-uṭ-ni u^{giš} tar-pi-ṽi</i>
H-b-1	21b-22a	<i>'lu' ú-ṭa-bi É.GAL \^{giš} e-re-ni \ 'É.GAL' ^{giš} SUR.MÌN \ É.GAL^{giš} dap-ra-ni É.GAL^{giš} TÚG.MEŠ É.GAL^{giš} mes-kan-ni É.GAL /</i>

		^{giš} <i>bu-uṭ-ni</i> \ ^{giš} <i>tar-pi-ṽi</i> \
H-b-2	21b-22a	[. . . ^{giš} <i>e-r</i>] <i>e-ni</i> É.GAL ^{giš} \ SUR.MÌN [É].GAL ^{giš} <i>dap-ra-ni</i> É \ GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} \ <i>m[e]s-kan-ni</i> \ É.GAL / [. . .]
H-d-2	22b-23a	[. . .] / [. . .] \ 'É.GAL ^{giš} TÚG.MEŠ' [. . . ^{giš} <i>mes</i>] - ' <i>kan-ni</i> ' \ É.GAL ^{giš} <i>bu-uṭ-ni</i> ^{giš} <i>tar-p</i> [<i>i-ṽi</i>]
I-1	18	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> ^{giš} <i>tar</i> ¹ - <i>pi-ṽi</i>
I-7	18a	'x x' [. . .] 'x x x' [. . .] 'x' [. . .] É.GAL ^{giš} TÚG.MEŠ É. 'GAL' ^{giš} <i>mes-kan-ni</i> 'É'.GAL ^{giš} <i>bu-uṭ-ni</i> ^{giš} <i>tar-pi-ṽi</i>
I-12	18b	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra</i> \ - <i>ni</i>) É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>b</i> [<i>u-uṭ-n</i>] <i>i</i> ^{giš} <i>tar-pi-ṽi</i>
I-13	17b-18a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap</i> ¹ - <i>ra</i> - [<i>ni</i>] / É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.[GAL] ^{giš} <i>bu-uṭ-ni</i> ^{giš} <i>tar-pi-ṽi</i>
I-17	9b-10a	<i>lu ú-ṭa-bi</i> É.G[AL] / ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap</i> - <i>ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> ^{giš} <i>tar</i> - ' <i>pi</i> ¹ - <i>ṽi</i>
I-18	11a	' <i>lu ú</i> ¹ - <i>ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra</i> - <i>ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>me</i> [<i>s-kan-ni</i> . . .]
I-25	17b-18a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ / É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> ^{giš} <i>tar-pi-ṽi</i>
I-30	17b-18a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ / É.GAL ^{giš} <i>mes-AM-AN-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> ^{giš} <i>tar-pi-ṽi</i>
L-1-2	21b-22a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL / [^{giš} <i>bu</i>] - ' <i>uṭ</i> ¹ - <i>ni</i> ^{giš} <i>u</i> ^{giš} [^{giš} <i>tar-pi-ṽi</i>]
L-5	20b-22a	[. . .] / 'É'.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ \ [. . .] / ^{giš} <i>bu-uṭ-ni</i> ^{giš} <i>tar-pi-ṽi</i>
L-6	21	[. . .] \ ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} \ TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL [. . .]
L-7	22b-23a	<i>lu ú-ṭa-bi</i> É \ GAL ^{giš} <i>e</i> \ <i>re-ni</i> É.GAL \ [. . .] / É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> ^{giš} <i>u</i> \ ^{giš} <i>tar</i> \ - <i>pi-ṽi</i>
L-8	21b-22a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e</i> - ' <i>re</i> ¹ - <i>ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra</i> -

		<i>ni</i> / É.GAL ^{giš} TÚG.MEŠ É [!] .GAL \ ^{giš} <i>mes-kan-ni</i> É.GAL ^{gi} [^s]N <u>bu-ut-</u> <i>ni u</i> ^{giš} <i>tar-pi-ṽi</i>
L-10	22b-23a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> \ É.GAL ^{giš} SUR.MÌN / \ É.GAL ^{giš} <i>dap-ra-ni</i> \ É.GAL [^{giš}]TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-ut-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
L-11	20b-21a	<i>lu ú-ṭa-bi</i> \ É.GAL \ ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN / É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> \ É.GAL \ ^{giš} <i>bu-ut-ni</i> \ ^{giš} <i>tar-pi-ṽi</i>
L-17	20b-21a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> / É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.[M]EŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-ut-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
L-18	21b-23a	<i>lu ú-ṭa-bi</i> \ É.GAL . . . / [. . . ^{giš} <i>e-re-n</i>] ^{giš} <i>i</i> É.GAL ^{giš} SUR.MÌN É.GAL \ ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> . . . / [. . . ^{giš}] ^{giš} <i>bu-ut-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
L-20	22b-23a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR [!] .MÌN É.GAL \ ^{giš} <i>da[p-ra-ni . . .]</i> / [. . .] ^{giš} <i>bu-ut-ni</i> \ ^{giš} <i>tar-pi-ṽi</i>
L-33	21b-22	<i>lu ú-ṭa-bi</i> É.GAL \ [. . .] / [. . . ^{giš} <i>dap-ra-n</i>] ^{giš} <i>i</i> \ É.GAL ^{giš} TÚG.MEŠ É.GAL \ ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-ut-ni u</i> [^s <i>tar-pi-ṽi</i>]
L-34	21b-22a	<i>lu ú-ṭa-[b]</i> ^{giš} <i>i</i> É.GAL ^{giš} <i>e-re-ni</i> \ É.GAL \ ^{giš} S[UR.MÌN] \ [. . .] / É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL \ ^{giš} <i>bu-ut-n</i> [<i>i . . .</i>] ^{giš} <i>tar-pi-ṽi</i> \
L-35	22b-23a	<i>lu ú-ṭa-bi</i> E.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN E.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ / É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL \ ^{giš} <i>bu-ut-ni u</i> ^{giš} <i>tar-pi-ṽi</i> \
L-36	23b-24a	<i>lu ú-ṭa-[!]bi</i> É [!] .GAL [^{giš}] [!] <i>e-re-ni</i> É [!] .GAL ^{giš} SUR.MÌN \ É.GAL ^{giš} <i>dap-ra-ni</i> \ É.GAL ^{giš} TÚG.MEŠ \ É.GAL ^{giš} <i>mes-kan-ni</i> / É.GAL ^{giš} <i>bu-ut-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
N-6	16b-17a	[!] <i>lu ú-ṭa-bi</i> É.GAL \ [^{giš} [!] <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ / [. . . ^{giš} <i>mes-k</i>] <i>an-ni</i> É.GAL ^{giš} <i>bu-ut-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
N-8	18b-19a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GA[L . . .] / ^{giš} <i>tar-pi-ṽi</i>
N-12	17b-18a	[<i>lu . . .</i>] / É.GAL «GIŠ» ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-ut-ni . . .</i>] ^{giš} <i>tar-pi-ṽi</i>
N-13	17b-18a	<i>lu ú-ṭa-bi</i> É.GAL \ ^{giš} <i>e-re-ni</i> É.GAL ^{gi} [ⁱ] ^s SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> / É.GAL ^{giš} <i>bu-ut-ni u</i> ^{giš} <i>tar-pi-ṽi</i>

N-16	16b	<i>lu ú-ṭa-bi</i> \ É.GAL ^{giš} <i>e-re-ni</i> \ É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
N-17	16-17a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes\kan-ni</i> \ É. ¹ GAL ¹ ^{giš} <i>bu-uṭ-ni</i> \ / ^{giš} ¹ <i>tar-pi-ṽi</i>
N-19	17b	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
P-3	17b-18a	<i>lu ú-ṭa-bi</i> É.GAL \ ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> / É.GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
P-4	16b-17a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} ¹ SUR ¹ .MÌN É.G[AL] / ^{giš} ¹ <i>dap</i> ¹ - <i>ra-ni</i> É ¹ .GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ\ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
S-1	17b-18a	<i>lu ú-ṭa-bi</i> É.GAL / [. . .] É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
S-2	16b-17a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL / ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
S-3	16b-17a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} T[ÚG.MEŠ . . .] / [. . . ^{giš}] <i>tar-pi-ṽi</i>
S-4	17b	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>me[s-kan-ni . . . ^{giš}b]</i> <i>u-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
S-6	15a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-p[i-ṽi]</i>
S-7	14c-15a	<i>lu ú-ṭa-bi</i> / É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{gi} [^š] <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
S-8	16-17a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{gi} [^š] ¹ SUR ¹ .MÌN É.GAL ^{giš} <i>dap-ra</i> ¹ - <i>ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> ¹ É ¹ .G[AL . . .] / <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
S-11	15-16a	¹ <i>lu</i> ¹ <i>ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> / ¹ <i>u</i> ¹ ^{giš} <i>tar-pi-ṽi</i>

S-13	18b-19a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL / ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
S-15	16b	[. . .] 'É'.GAL ^{giš} <i>e-re-ni</i> É.'GAL' ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni'</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽ[i]</i>
S-17	17a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
S-20	15b-16a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> / É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
S-21	15b-16a	<i>lu ú-ṭa-bi</i> É'.GAL ^{giš} <i>e-re-ṽni</i> É'.GAL ^{giš} SUR.MÌN É.'GAL' [. . .] / ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes'-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
S-22	15b-16a	<i>lu ú-ṭa-bi</i> . . . / 'É'.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ṽra'-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
S-a-1	15b-16a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re\-ni</i> / É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-</i> <i>ni</i> É.GAL ^{giš} TÚG.MEŠ [É].GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
S-a-2	16b-17a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-r[e-n]i</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-</i> <i>'ni'</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes\-kan-ni</i> / É.GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
S-b-1	15b-16a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> [. . .] / ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
S-b-2	16a	[. . .] 'É'.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ṽni u'</i> ^{giš} <i>tar-li-ṽi'</i>
S-c-4	16b-17a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} [SUR.MÌN . . .] / ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
S-d-1	16a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
S-d-2	16b	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>

T-2	16b-17a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} [!] SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ / É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
T-6	16b-17a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} [!] SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni / u</i> ^{giš} <i>tar-pi-ṽi</i>
T-7	15b-16a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN 'É'.GAL ^{giš} <i>dap-r[a-</i> <i>ni . . .</i> ^{giš}]'TÚG'.MEŠ É.GAL ^{giš} <i>mes-kan-ni / É.GAL</i> ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
T-8	15b-16a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN / É.GAL ^{giš} <i>dap-ra-</i> <i>ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É(.GAL) ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
Y-10	22b-23a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni / 'É'.GAL</i> ^{giš} SUR.MÌN É.'GAL' [^{giš} <i>dap-</i> <i>r]</i> <i>a-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
Y-11	24b-25a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL / ^{giš} TÚG.MEŠ É.GAL ^{giš} [<i>mes-kan-n</i>] <i>i</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
Y-39	24b-25a	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni / É.GAL</i> ^{giš} SUR.MÌN É.GAL { ^{giš} } <i>dap-</i> <i>ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni</i> <i>u</i> ^{giš} <i>tar-pi-ṽi</i>
Y-45	25b	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> 'É'.[GAL . . .]
Y-46	25b	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.'GAL' ^{giš} <i>dap-ra-</i> <i>ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-k[an-ni . . .]</i>
Y-47	23b-24a	[. . . ^{giš}]' <i>e'-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL / ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.ME[Š . . .]
Y-55	27b-28a	[. . . <i>ú-t]</i> ' <i>a-bi</i> É.GAL ^{giš} <i>e-re'-ni</i> É.'GAL' ^{giš} SUR.MÌN É.'GAL ^{giš} <i>dap'-ra-'ni</i> / [. . .]
Y-60	22b-24a	' <i>l</i> '[<i>u . . .</i>] / [. . . ^{giš}] <i>e-re-ni</i> É.GAL ^{giš} '[SUR.MÌN] É.GAL ^{giš} ' <i>dap'-</i> <i>r[a-ni . . .] / [. . .</i> É].'GAL' ^{giš} <i>mes-'kan-ni</i> É.'GAL' [^{giš} <i>b</i>] <i>u-uṭ-ni u</i> ^{giš} <i>tar-pi-'i</i>
Z-9	17b	<i>lu ú-ṭa-bi</i> É.[GAL . . .]
Z-10	15b	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i> É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} <i>mes-kan-ni</i> É.GAL ^{giš} <i>bu-uṭ-ni u</i> ^{giš} <i>tar-pi-ṽi</i>
Z-b-2	16b	<i>lu ú-ṭa-bi</i> É.GAL ^{giš} <i>e-re-ni</i> É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} <i>dap-ra-ni</i>

		É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} mes-kan-ni É.GAL ^{giš} bu-uṭ-ni u ^{giš} tar-pi-ṽi
WFL-1	19b-20a	lu ú-ṭa-bi É.GAL ^{giš} e-re-ni É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} dap-ra-ni É.GAL ^{giš} ṽTÚG ¹ .MEŠ ¹ É.GAL ^{giš} mes-kan-ni / [. . . ^{giš} tar]-pi-ṽi
WFL-2	16	[l]u ú-ṭa-bi É.GAL ^{giš} e-re-ni É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} dap-ra- ni É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} mes-kan-ni É.GAL ^{giš} bu-uṭ-ni u ^{giš} tar-pi-ṽi
WFL-14	2	[l]u ú-ṭa-bi É.GAL ^{giš} e-re-ni É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} dap-ra- ni É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} me[s-ka]n-ni É.GAL ^{giš} bu-uṭ-ni ¹ u ¹ [. . .]
M-niche	26b-27a	lu ú-ṭa-bi É.GAL ^{giš} EREN-na É.GAL ^{giš} SUR.MÌN.MEŠ É.GAL ^{giš} dap-ra-ni / ¹ É.GAL ^{giš} TÚG.MEŠ É.GAL ¹ ^{giš} mes-kan-ni É.GAL ^{giš} bu-uṭ-ni ^{giš} tar-pi-ṽi
Aleppo 2	17b	lu ú-ṭa-bi É.GAL ^{giš} e-re-ni É.GAL ^{giš} EREN-na É.GAL ^{giš} dap-r[a-ni . . .]
AO 19856	17c-18a	lu ú-ṭa-bi É.GAL ^{giš} EREN-na / É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} dap- ra-ni É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} mes-kan-ni É.GAL ^{giš} bu-uṭ-ni u ^{giš} tar-pi-ṽi
Ash L. 109.1	13a	[. . .] ¹ É ¹ .GAL ^{giš} bu-uṭ-ni ^{giš} tar-pi-ṽi
Charité	21b-22	[. . .] / É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} dap-ra-[ni . . .]
Detroit 50.32	24	[. . . ^{giš} dap]- ¹ ra-ni ¹ É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} mes-ka[n-ni . . .]
HMA	19b-20a	lu ú-ṭa-bi / [. . .] É.GAL ^{giš} bu-uṭ-ni ^{giš} tar-pi-ṽi
LA 71.73.1b	19b-20a	lu ú-ṭa-bi É.GAL ^{giš} e-re-ni É.[GAL . . .] / ^{giš} tar-pi-ṽi
LBAF	20b-22a	lu ú ¹ -ṭa-bi «DÍŠ 1 ME 20» / [« . . . -]bi» E.GAL ^{giš} EREN-na É.GAL ^{giš} SUR.MÌN É.GAL / [. . . ^{giš} me]s-kan-ni É.GAL ^{giš} ṽbu ¹ -uṭ-ni ^{giš} tar- pi-ṽi
Lyon 531	18b-19a	[. . . É.G]AL ^{giš} SUR.MÌN É.GAL ^{giš} dap-ra-ni É.GAL ^{giš} TÚG.MEŠ É.GAL ^{giš} mes-kan-ni É.GAL ^{giš} bu-uṭ-ni / [. . .]
NCMI 4	3	[. . .] ¹ É.GA ¹ L ^{giš} EREN-na [. . .]
O.274	21b-22a	lu ú-ṭa-bi / É.GAL ^{giš} EREN-na É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} dap- r[a-ni] ¹ É.GAL ¹ [^{giš}]TÚG.MEŠ É.GAL ^{giš} mes-kan-ni É.GAL ^{giš} bu- uṭ-ni ^{giš} tar-pi-ṽi
O.277	25b-26a	lu ú-ṭa-bi É.GAL ^{giš} EREN-na É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} dap- ra-ni É.GAL ^{giš} TÚG.MEŠ É.GAL / ^{giš} mes-kan-ni É.GAL ^{giš} bu-uṭ-ni ^{giš} tar-pi-ṽi
SF 3972		[. . .]
Zurich 1913	18b-19a	lu ú-ṭa-bi É.GAL ^{giš} e-re-ni É.GAL ^{giš} SUR.MÌN É.GAL ^{giš} dap-ra-ni

É.GAL ^{giš}TÚG.MEŠ É.GAL ^{giš}mes-kan-ni / É.GAL ^{giš}bu-uṭ-ni u
^{giš}tar-pi-ṽi

Line 19

B-5	14c-15a	[. . .] / [. . .]
B-8	2b-3a	^r a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti-a ¹ / [. . .] u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
B-20	2a	[. . .] ^r MAN-ti ¹ [-a . . . mul-ta-] ^r a ³ -it EN-ti ¹ [-a . . .]
B-23	15c-16a	a-na šu-ba[t]MAN-ti-a / a-na mul-ta-a ³ -it EN-ti-ia \ šá da-ra- ^r a- te ¹ ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá \ ^{na4} pi-li BABBAR-e
B-24	18b-19	[. . .] / a-na mul-ta-a ³ -it EN-ti-ia šá da-ra-a[-te . . .]
B-28	15b-16a	[. . .] / [. . .]
B-30	15b	a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it[EN-ti-]ia šá da ¹ -ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
C-b-2	17b	a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti-ia šá da-ra-a-te ina ŠÀ-bi ad-de ú ¹ -ma-am KUR.MEŠ- ^r e u ¹ A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
D-2	16b-17a	^r a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti ¹ -ia šá da-ra- ^r a-te ina ŠÀ-bi ¹ ad- ^r de ú-ma-am ¹ / ^r KUR.MEŠ-e u A.AB.BA.MEŠ ¹ šá ^{na4} pi-li BABBAR-e
D-5	16c-17a	a-na šu-bat MAN-ti-a a- ^r na mul-ta-a ³ -it ¹ / [. . .]
D-7	17b	a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti-ia šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi- ^r li BAB ¹ BAR-e
D-8	16b	a-na šu-bat MAN-ti-ia a-na mul-ta-a ³ -it EN-ti-ia šá da-ra-a-te ina ŠÀ-bi ^r ad ¹ -[de] ^r ú ¹ -ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi- li BABBAR- ^r e ¹
E-5	21a	a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti-ia šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am ^r KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi ¹ -li BABBAR-e
F-1	18b	a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti-ia šá da-ra-a-te ina ^r ŠÀ ¹ -bi ad-de ú-ma-am KUR.MEŠ- ^r e u ¹ A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e

F-3	16b	<i>a-na šu-bat MAN-ti-a a-na mul-ta-aʔ-it EN-ti-a šá da-ra-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
F-4	16b-17a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-aʔ-it EN-ti-ia / šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
F-6	16b-17a	<i>a-na šu-bat MAN-ʽti-ʽa a-na mul-ta-aʔ-it EN-ʽti-ʽa šá da-ra-a-te ina ŠÀ-bi ad-de / ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
F-8	16b-17a	<i>a-na šu-bat MAN-ti-iaʽ a-na mul-ta-aʔ-it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de / [ú-ma]-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
F-9	16c-17a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-aʔ-it / EN-ti-ia šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-eʽ u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
F-14c	16b-17a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-aʔ-it EN-ti-ia šá da-ra-a-te / [. .]KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
F-15	7b-8a	<i>[. . .] ʽMAN-ti-ia x xʽ [. . . ŠÀ]-bi ad-de ú-ma-am KUR.MEŠ-e / [. . .] ʽx x x x x x x xʽ [. . .]</i>
F-16	16b	<i>a-na šu-bat MAN-ti-a a-na mul-ta-aʔ-it EN-ti-ia šá da-r[a]-ʽaʽ-te ina ŠÀ-bi ad-de ú-ma-ʽamʽ KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
F-17	16b	<i>a-na šu-[bat MAN-t]i-ia a-na mul-ta-aʔ-[i]t EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-d[e] ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
G-2	19b-20a	<i>a-na šu-bat MAN-ti-a ana mul-ta-aʔ-it EN-ti-a šá da-ra-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ / \ šá^{na4}pi-li BABBAR-e</i>
G-3	18b-19a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-aʔ-it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-ʽamʽ / KUR.MEŠ-e u A.AB.BA.MEŠ \ šá^{na4}pi-li \ BABBAR-e</i>
G-4	18b-19a	<i>a-na šu-bat MAN-tiʽ-ʽa MAŠ ana mul-ta-aʔ-it EN-ti-a šá da-ra-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB\BA.MEŠ šá^{na4}pi-li \ / [BAB]BAR-e</i>
G-6	18c-19a	<i>a-na šu-bat MAN-ti-a / a-na mul-ta-aʔ-it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am \ KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>

G-7	18b	<i>a-na š[u-bat]MAN-ti-a \a-na mul-ta-aʔ-it EN-ti-a šá da-ra-te ina ŠÀ-[bi a]d-de ú-ma-am KU[R.MEŠ-]ʳe¹ u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-ʳe¹</i>
G-8	17b-18a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-aʔ-it / ʳEN¹-ti-a šá da-ra-te ina ŠÀ-bi ad-de ú-ma-am \KUR.MEŠ-e u A.AB.BA.MEŠ šá^{[na]4}pi-li BABBAR-e</i>
G-9	20b	<i>a-na ʳšu¹-bat MAN-ti-a a-na mul-ta-aʔ-it EN-ti-a šá da-ra-te ina ŠÀ-bi ad-de ú-ma-am KUR.[M]EŠ-e u A.AB.BA.MEŠ</i>
G-10	16b-17a	<i>a-[na . . .] / MAN-ti-a ʳa-na mul-ta¹-aʔ-it EN-ti-a šá da-ra-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA\MEŠ šá^{na4}pi-li BABBAR-e</i>
G-11	18c-19a	<i>[a-na] šu-bat MAN-ti-a a-na mul-ta-aʔ-it /\ EN-ti-a šá da-ra-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
G-12	18b-19a	<i>a-na šu-bat MAN¹-ti-a ʳa¹-na \mul-ta-aʔ-it EN-ti-a šá da-ra-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.A[B.BA.MEŠ] / šá^{na4}pi-li BABBAR-e</i>
G-13	17b-18a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-aʔ-it EN-ti-a / šá da-ra¹-te ina ŠÀ-bi ad-de \ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
G-14	16b-17a	<i>a-na {šu}-bat /\ MAN-ti-a a-na mul-ta-aʔ-it \EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ \šá^{na4}pi-li BABBAR-e</i>
G-15	16b-17a	<i>a-na šu-bat \MAN-ti-ʳa¹ a-na mul-ta-aʔ-it EN-ti-a šá da-ra-a-te ina ŠÀ-[bi] / ad-de ú-ma-am KUR.MEŠ-e \u A.AB.BA.MEŠ šá^{na4}pi-li \BABBAR-e</i>
G-16	16b-17a	<i>a-na šu-bat MAN-ti-a a-na \mul-ta-aʔ-it EN-ti-a šá[d]a-ra-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u {A.}AB.BA.MEŠ / šá^{na4}pi-li BABBAR-e</i>
G-20	18b	<i>a-na šu-bat MAN-ti-ʳa¹ a-na mul-ta-aʔ-it EN-ti-a šá da-ra-te ina \ŠÀ-[bi . . .]</i>
G-29	19b	<i>a-na šu-bat MAN-ti-a a-na mul-ta-aʔ-it EN-ti-a šá da-ra-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e \u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
G-30	18b-19a	<i>a-na šu-bat MAN-ti-a ʳa¹-na mul-ta-aʔ-it /\ EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>

G-31	18a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-aʔ-it EN-ti-a šá da-ra-a-te ina ŠÀ-bi \ 'ad¹-de ú-ma-am KUR.MEŠ-e¹ u A.AB.BA.MEŠ šá^{na4}pi¹-li \ BABBAR-e</i>
G-d-1	17b-18a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-aʔ-it / [. . . d]a-ra-te ina 'ŠÀ¹-bi ad-de ú-ma-am \ KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e \</i>
G-d-2	16b-17a	<i>a-na . . . / a-na mul-ta-aʔ-it 'EN¹-ti-a šá da-ra-a-te ina ŠÀ-bi \ ad-de \ ú-ma-am KUR.MEŠ-e u A.AB.BA \ MEŠ šá^{na4}pi[-li . . .]</i>
G-e-1	17b-18a	<i>a-na šu-¹bat MAN¹-ti-ia a-na mul-ta-aʔ-it EN-ti-a / šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ \ šá^{na4}pi-li BABBAR-e</i>
G-e-2	18b-19a	<i>a-na šu-bat MAN¹-ti-ia \ a-na mul-ta-aʔ-it EN-ti-a šá 'da¹-ra-a-te ina ŠÀ-bi / ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
H-1	23-24a	<i>'a¹-na šu-bat MAN-ti-a \ ana mul-ta \ aʔ-it EN-ti-a \ šá da-ra-a-te ina ŠÀ-bi ad-de \ ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}p[i-li] / [BAB]BAR-e</i>
H-2	23b	<i>a-na šu-bat MAN-ti-a 'a¹-na mu \ ta-aʔ-it \ EN-ti-a \ šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A \ AB \ BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
H-3	23b-24a	<i>a-na šu-bat MAN \ ti-a a-na mul¹-ta-aʔ-it / EN-ti-a \ 'šá² da-ra-a-te ina ŠÀ-bi ad-d[e] ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
H-4	23b-24a	<i>a-na šu-bat MAN-ti-a a-na mu \ ta-aʔ-it \ EN-ti-a šá da-ra-a \ [te] / ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB \ BA.MEŠ \ šá^{na4}pi-li BABBAR-e</i>
H-5	24b-25a	<i>a-na šu-bat MAN-ti-a a-na m[ul-ta-aʔ-it] / EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am \ KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
H-9	21b-23a	<i>a-na šu-bat \ MAN-ti-a / a-na mul-ta-aʔ-it \ EN \ ti-a šá da \ ra-a-te ina ŠÀ-bi / ad-de ú-ma-am KUR.MEŠ-e u A.AB \ BA.MEŠ \ šá^{na4}pi-li BABBAR-e</i>
H-10	23b-24a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-aʔ(-it) EN-ti-a \ šá [. . .] / [i]na ŠÀ-bi ad-de ú-ma-am KUR.¹MEŠ¹-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
H-12	25b	<i>[. . . mul-ta-]aʔ-it EN-ti-a šá da-ra-a-te \ ina ŠÀ-bi a[d-de . . .]</i>
H-14	22b-23	<i>a-na šu-bat MAN-ti-a / a-na mul-ta-aʔ-it EN-ti-a šá da-ra-a-te \</i>

		<i>ina ŠÀ-bi \ ad-de \ ú-ma-am KUR.MEŠ-e \ u A.AB.BA.MEŠ šá</i> <i>^{na4}pi-li BABBAR-e</i>
H-27	24b-25a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-a'-it \ EN-ti-a \ šá da-ra-te ina</i> <i>ŠÀ-bi ad-de \ ú-ma-am KUR.MEŠ-e / [. . A].AB.BA.MEŠ šá</i> <i>^{na4}pi-li BABBAR-e</i>
H-29	20b-21a	<i>a-na šu-bat . . . MAN-ti-a a-na mul-ta-a'-it EN-ti-a \ šá da-ra-a-te</i> <i>ina ŠÀ-bi / ad-de ú-ma-am \ KUR.MEŠ-e u A.AB.BA.MEŠ šá</i> <i>^{na4}pi-li BABBAR-e \</i>
H-30	22c-23a	<i>a-na \ šu-bat MAN-ti-a a-na mul-ta-a'-i[t] / [. .] 'da¹-ra-a'-te ina</i> <i>ŠÀ-bi ad-de \ ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4}pi-li</i> <i>BABBAR-e</i>
H-31	22b-24a	<i>'a-na šu¹-bat / \ MAN-ti-a a-na mul-ta-a'-it EN-ti-a šá da-^rra-a¹-</i> <i>te ina ŠÀ-bi ad-de \ ú-ma-am KUR.MEŠ-e 'u A.AB¹. [BA.M]EŠ</i> <i>šá ^{na4}pi-l^ri¹ / \ BABBAR-e</i>
H-32	23b-24a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-a'-it EN-ti-[a] šá da-ra-a-te \</i> <i>«TE» ina ŠÀ-bi \ ad-de \ ú-ma-am / KUR.MEŠ-e' u</i> <i>A.AB.BA.MEŠ \ šá ^{na4}pi-li BABBAR-e</i>
H-33	23b-24a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-a'-it EN-ti-a \ šá da-ra-a-te ina</i> <i>ŠÀ(-bi) ad-de ú-m[a-am] / \ K[U]R.MEŠ-e u A.AB.BA.MEŠ \ šá</i> <i>^{na4}pi-li 'BABBAR¹-e</i>
H-34	25b-26a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-a'-it \ EN-ti-a / šá da-ra-te ina</i> <i>ŠÀ-bi ad-de { . . }</i>
H-35	25b-26a	<i>a-na šu-bat MAN-ti-a {a}-na mul-ta-a'-it EN-ti-a šá da-r[a-a-te] /</i> <i>[ina] ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ¹ šá</i> <i>^{na4}p[i-l]i BABBAR-e</i>
H-b-1	22b-23a	<i>a-na šu-bat [MAN-t]i-a \ a-na mul-ta-a'-it EN-ti-a šá da-ra-a-te</i> <i>ina ŠÀ-bi ad-^rde¹ / ú-ma-am KUR.MEŠ-e \ u A.AB.BA.MEŠ \ šá</i> <i>^{na4}pi-li \ BABBAR-e</i>
H-b-2	22b-23a	<i>[. . . MAN-t]i-a a-na 'mul-ta[-a']-it EN-ti-a šá \ da-ra-te ina ŠÀ-</i> <i>bi 'ad¹-de ú-[m]a-^ram¹ \ KUR.MEŠ-e / [. .]</i>
H-d-2	23b-24a	<i>[. . .] / [. . .] \ 'x x¹ [. . . A.AB]. 'BA¹.MEŠ \ šá ^{na4}pi-li BABBAR-e</i>
I-1	19	<i>a-na šu-bat MAN-ti-a a-na mul-ta-a'-it EN-ti-a šá da-ra-a-te ina</i> <i>ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4}pi-li</i> <i>BABBAR-e</i>
I-7	18b-19a	<i>a-na šu-bat MAN-ti[-a . . .] / [. . ad]-de ú-ma-am KUR.MEŠ-e u</i> <i>'A¹.AB.BA.MEŠ šá ^{na4}pi-li BABBAR-e</i>
I-12	18c-19a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-a'-it / EN-ti-a šá da-ra-a-te ina</i>

		ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
I-13	18b-19a	a-na šu-bat MAN-ti-a ana mul-ta-a ³ -i[t] / EN-ti-a šá da-ra-a-te ina ŠÀ-bi a[d-]de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
I-17	10b-11a	a-na šu-bat MAN-ti- ^r a ¹ / a-na mul-ta-a ³ -it EN-ti-a šá da-ra-te ina ŠÀ-bi ad-de ú-ma-am K[U]R.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR- ^r e ¹
I-18	11b-12a	[. . .] / ^r a ¹ -na mul-ta-a ³ -it EN-ti-a šá da-ra-te ina ŠÀ-bi ad-de ú- ma-am KUR[.MEŠ-e . . .]
I-25	18b-19a	a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti-a šá da-ra-a-te / ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
I-30	18b-19a	a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti-a šá da-ra-a-te / ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
L-1-2	22b-23a	[a]-na ^r šu ¹ -bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti-a šá da-ra-te ina ŠÀ-bi ad-de ú-ma-am / [KUR]. ^r MEŠ ¹ -e u A.AB.[BA].MEŠ šá ^{na4} pi-li BABBAR-e
L-5	22b-23a	a-na šu-bat \[. . .] / ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ \ ^r šá ¹ [. . .]
L-6	22	[. . . mul\]-ta-a ³ -it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de [. . .]
L-7	23b-24a	a-na \[. . .] / EN-ti-a šá da-ra-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA[.MEŠ . . .]
L-8	22b-23a	a-na šu-bat MAN-ti-a a-na N[A]B.AN-ta-a ³ -it EN-ti-a šá da-ra ¹ -te / ina ŠÀ-bi ad-de ú-ma-am \KUR.MEŠ-e u A.AB.BA.ME[Š] \šá ^{na4} pi-li BABBAR-e
L-10	23b-24a	a-na šu-bat MAN\]-ti-a a-na mul-ta-a ³ -it \ \ EN-ti-a šá da-ra-a- te ina ŠÀ-bi ad-de ú-ma-am \KUR.MEŠ-e u A.AB.BA.MEŠ šá \ ^{na4} pi-li BABBAR-e
L-11	21b-23a	a-na šu-bat MAN-ti-a / a-na mul-ta-a ³ -it EN\]-ti-a šá da-ra-a-te ina ŠÀ-bi \ad-de ú-ma-am KUR.MEŠ- ^r e ¹ u A\AB.BA.MEŠ / \šá ^{na4} pi-li BABBAR-e \
L-17	21b-23a	a-na šu-bat MAN-ti-a / a-na mul-ta-a ³ -it EN-ti-a šá da-ra-te \ina [Š]À-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li / BABBAR-e
L-18	23b-24a	a-[n]a šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti-a . . . / [. . . i]na

		ŠÀ\bi ad\de ú-ma-am \ KUR.MEŠ- ^r e ¹ [u] A.AB.BA.MEŠ \ šá ^{na4} pi-li BABBAR-e
L-20	23b-24a	a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti-a šá da-ra-te ina ŠÀ-bi \ ad-[de . . .] / [. . . ^{na4} p]i-li \ BABBAR-e
L-33	23	[. . . mu]l-ta-a ³ -it \ EN-ti-a šá da-ra-a-te \ ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} p[i-li . . .]
L-34	22b-23a	a-na šu-bat \ MAN-ti[-a . . .] / EN-ti-a šá da-ra-te ina ŠÀ-bi \ ad-de ú- ^r ma-am ¹ KUR.MEŠ-e \ u A.AB.BA\ME[Š . . .] \ [. . .]
L-35	23b	a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti-a šá da-ra-te ina ŠÀ(-bi . . .) BABBAR-e
L-36	24b-25a	a-na šu-bat MA[N-ti-a . . . mu]l-ta-a ³ -it EN-ti-a šá da-ra-te \ ina ŠÀ-bi ad-de \ ú-ma-am \ KUR.MEŠ-e u A.AB.BA.M[EŠ] / šá ^{na4} pi-li BABBAR-e
N-6	17b-18a	a-na šu-bat MAN-ti-a a-na ^r mul ¹ -ta-a ³ -it ^r EN-ti ¹ -a «a-na šu-bat MAN-ti-a a-na ^r mul ¹ -ta-a ³ -it / [EN-ti-a» šá d]a-ra-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
N-8	19b	a-na šu-bat MAN-ti-a a-na mul ¹ -ta-a ³ -it EN-ti-a ¹ šá da ¹ -ra-te ¹ ina ŠÀ-bi ad-de \ ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ ¹ šá ^{na4} pi-li BABBAR-e
N-12	18b-19a	a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti-a šá da-ra-te ina ŠÀ ¹ -bi ^r ad-de ¹ [. . .] / u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
N-13	18b-19a	a\na šu-bat MAN-ti-ia a- ^r na ¹ mul-ta-a ³ -it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de / ú-ma-am \ KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li \ BABBAR-e
N-16	17a	a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti-a \ šá da-ra-te ina ŠÀ-bi ad\de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
N-17	17b-18a	a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti{-a} šá da-ra-a{-te} ina ŠÀ-bi ad-de ú\ma[-a]m KUR.MEŠ-e \ / u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
N-19	18a	a-na šu-bat MAN-ti-a a- ^r na ¹ mul-ta-a ³ -it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
P-3	18b-19a	a-na šu-bat MAN-ti-a a-na mul\ta-a ³ -it EN-ti-a šá da-ra-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ / šá ^{na4} pi-li BABBAR-e

P-4	17b-18a	<i>a-na šu-bat MAN-ti-ia ana mul-ta-a³-i[t] / EN-ti-a ʳšá¹ da-ra-ʳte¹ ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A\AB.BA.MEŠ šá^{na4}pi- li BABBAR¹-e</i>
S-1	18b-19a	<i>a-na šu-bat / [. . .] da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
S-2	17b	<i>a-na šu-bat MAN-ti-a a-na mul-t[a]-a³-it EN-ti-a šá da-ra-a{-te ina} ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi- li BABBAR-e</i>
S-3	17b	<i>a-na šu-bat MAN-ti-ia a-na mul-ta-a³-it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ [. . .]</i>
S-4	17c-18a	<i>a-na šu-bat MAN-ti-ia / a-na mul¹-ta-a³-it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
S-6	15b-16a	<i>[. . .] / EN-ti-a šá da\ra-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-ʳe¹</i>
S-7	15b-17a	<i>a-na šu-bat / MAN-ti-a a-na mul-ta-a³-it EN-ti-a šá da-ra-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li / BABBAR-e</i>
S-8	17b	<i>a-na šu-bat MAN-ti-a a-na mul-ta-a³-it EN-ti-ia šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ[. . .]</i>
S-11	16b-17a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-a³-it EN-ti-a šá da-ra-a-te¹ ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e / ʳu¹ A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
S-13	19b-20a	<i>a-na šu-bat MAN-ti-a / a-na mul-ta-a³-it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de</i>
S-15	16c-17a	<i>[. . . š]u-bat MAN-ti-a / [. . . Š]À-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{ʳna4¹}pi-li BABBAR-e</i>
S-17	17b-18a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-a³-it / EN-ti-ia šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.(BA.)MEŠ šá^{na4}pi-li BABBAR-e</i>
S-20	16b-17a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-a³-it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e / u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
S-21	16b-17a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-a³-it ʳEN¹-ti-a šá da-ra-te¹ ina ŠÀ-bi ad-de ʳú¹-m[a-am KUR.M]EŠ-e¹ u A.AB.BA.ʳMEŠ šá¹ ^{na}[⁴pi-li] / BABBAR-e</i>
S-22	16b-17	<i>a-na . . . / [M]AN-ti-a a-na mul-ta-a³-it EN-ti-ia šá da-ra-a-te ina</i>

S-a-1	16b-17a	ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li . . . a-na šu\bat / MAN-ti-ia a-na mul-ta-a'-it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-m[a]-am KUR.MEŠ-e u A.AB.BA. 'MEŠ' šá ^{na4} pi-li BABBAR- 'e'
S-a-2	17b-18a	a-na šu-bat MAN-ti-ia a-n[a mul]-ta-a'-it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am 'KUR'.MEŠ-e u A.A.AB\BA.MEŠ / šá N\ÉRIN\pi'-li BABBAR-e
S-b-1	16b-17a	a-na šu-bat MAN-ti-ia a-na [. . .] / EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
S-b-2	16b-17a	'a-na' šu-bat MAN-ti- 'ia' / [. . . mul-ta-a']-it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ- 'e' u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
S-c-4	17b-18a	a-na šu-bat MAN-ti-a a-na mul-ta-a'-it EN-ti-a šá da-ra-t[e . . .] / ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
S-d-1	16b-17a	a-na šu-bat MAN-ti-a / a-na mul-ta-a'-it EN-ti-ia šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
S-d-2	17a	a-na šu-bat MAN-ti-a a-na mul-ta-a'-it EN-ti-ia šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
T-2	17b-18a	a-n[a . . . MAN-t]i-a a-na mul-ta-a'-it EN-ti-a šá da-ra-a(-te) ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li / BABBAR-e
T-6	17b	a-na šu-bat MAN-ti-a a-na 'mul'-ta-a'-it EN-ti-ia šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
T-7	16b-17a	a-na šu-bat MAN-ti-ia a-na mul-ta-a'-it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de [. . . KUR.]MEŠ-e u A.AB.BA.MEŠ / šá ^{na4} pi-li BABBAR-e
T-8	16b-17a	a-na šu-bat MAN-ti-a a-na mul-ta-a'-it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am / KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
Y-10	23b-24a	a-na šu-bat MAN-ti-ia / a-na mul- 'ta-a'[-it EN-t]i-ia šá dà-ra-a- te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e

Y-11	25b-26a	<i>ana šu-bat MAN-ti-a ana mul-ta-aʔ-it EN-ti-ia šá dà-ra-a-te / ina ŠÀ-bi ad-de ú-ma[-am KUR.MEŠ]Š-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
Y-39	25b-27a	<i>ana šu-bat / MAN-ti-ia a-na mul-ta-aʔ-it EN-ti-ia šá dà-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e / u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
Y-45	26a	<i>ana šu-bat MAN-ti-ia ana mul-ta-aʔ-it EN-ti-ia šá^rdà¹-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
Y-46	25c-26a	<i>[. . .] / šá dà-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.^rAB.BA¹.MEŠ šá^{na4}pi-li BABBAR-e</i>
Y-47	24b-25a	<i>[. . . N]AB.AN-ta-aʔ-it EN-ti-ia šá dà-ra-a-te / ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-^re¹ [. . .]</i>
Y-60	24b-25	<i>ana š[u-bat . . .] / [. . . EN-ti-i]^ra¹ šá dà-ra-a-te ^rina¹ [ŠÀ]-bi a[d-de ú-ma-a]m KUR.MEŠ-e u A.AB.^rBA¹.[MEŠ . . .]</i>
Z-10	15c-16a	<i>a-na šu-bat MAN-ti-ia [. . .] / a-na mul-ta-aʔ-it EN-ti-ia šá da-ra-a-te[. . . ad-d]e ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
Z-b-2	16c-17a	<i>a-na šu-ba[t] / [. . . da-ra-a-t]e ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
WFL-1	20b	<i>a-na šu-bat MAN-ti-a a-na mul-ta-aʔ-it EN-^rti¹-ia šá da-ra-a-te ina ŠÀ-bi ad-de</i>
WFL-2	17a	<i>^ra¹-na šu-bat MAN-ti-ia a-na mul-ta-aʔ-it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
WFL-22	1	<i>^r. . .¹</i>
WFL-24	1	<i>[. . .] MAN-ti-a a-na mul-ta-aʔ-it . . . [. . .]</i>
M-niche	27b-29a	<i>a-na šu-bat MAN-ti-a / ^ra-na mul¹-ta-aʔ-it E[N-t]i-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ / ^ršá^{na4}pi-li¹ BABBAR-e</i>
Aleppo 2	17c-18a	<i>[. . .] / EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}[pi-li . . .]</i>
AO 19856	18b-19a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-aʔ-it EN-ti-a šá da-ra-a-te / ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá^{na4}pi-li BABBAR-e</i>
Ash L. 109.1	13b-14a	<i>a-na šu-bat MAN-ti-a a-na mul-ta-aʔ-it EN-ti-a / [. . .]</i>
Charité	23	<i>a-na šu-bat MAN-ti-a a-na mu[l-ta-aʔ-it . . .]</i>

Detroit 50.32	25	[. . .] KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} [pi-li . . .]
HMA	20b-21a	a-na šu-bat / [. . .]
LA 71.73.1b	20b-21a	a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti-a [. . .] / u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
LBAF	22b-23	a-na šu-bat / [. . . EN-t]i-a šá da-ra- ^r a ¹ -te ina ŠÀ-bi ad-de
Lyon 531	19b-20a	[. . .] šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e / [. . .]
NCMI 4	4	[. . . ú]- ^r ma ¹ -am KUR.MEŠ-e u A.AB.B[A.MEŠ . . .]
O.274	22b-23	a-na šu-bat / MAN-DIŠ-ti-a a-na mul-ta-a ³ -it EN-ti-a šá da[-ra-a- te . . . a]d-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
O.277	26b-27a	a-na šu-bat MAN-ti-a a-na mul-ta-a ³ -it EN-ti-a šá da-ra-te ina ŠÀ-bi ad-de «Ú-MA» ú-ma-am / KUR.MEŠ-e u A.AB.BA.MEŠ šá ^{na4} pi-li BABBAR-e
SF 3972	8	[. . . mu]l-ta-a ³ -it E[N-ti-a . . .]
Zurich 1913	19b-20a	a-na šu-bat MAN-ti-ia a-na mul-ta-a ³ -it EN-ti-a šá da-ra-a-te ina ŠÀ-bi ad-de ú-ma-am KUR.MEŠ-e u A.AB.BA.MEŠ / šá ^{na4} pi-li BABBAR-e

Line 20

B-4	2a	[. . . U]D.KA.BAR.MEŠ al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
B-5	15b-16a	[. . .] ú-še-zi-iz / [. . .]
B-8	3b	u ^{na4} pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḫ- ši si-kát kar-ri ZABAR.MEŠ al-me-ši ^{giš} IG.MEŠ ^{giš} EREN-na ^{giš} SUR.MÌN
B-9	2a	[. . .] ^r kar ³ -ri ² UD [?] .K ¹ [A.BAR. . .] ^r giš ¹ SUR.MÌN ¹
B-10	2a	[. . .] ^r giš ¹ SUR.MÌN
B-17	3a	^r . . . ¹
B-20	2b-3a	^r u ^{na4} pa-ru-te DÙ-uš ina K ¹ [Á.MEŠ-šá . . .] / [. . .]ú-si-i[m-ši . . .] si-kát kar-ri ZABAR al-me-ši ^{giš} IG.MEŠ ^{giš} e-re- ^r ni ¹ giš ¹ SUR.MÌN
B-23	16b-17a	u ^{na4} pa ³ -ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar- riḫ-ši[s]i-kát / kar-ri ZABAR.MEŠ al-me-ši ^{giš} IG.MEŠ ^{giš} \ ^r giš ¹ e-re- ni ^{giš} SUR.MÌN
B-28	16b-17a	[. . . ^{na4} pa-ru-]te DÙ-uš ina KÁ.MEŠ-šá ú-še-z ^r i-iz ¹ [. . .] / [. . .]
B-30	15c-16a	u ^{na4} pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz / ú-si-im-ši ú-šar- riḫ-ši si-kát kar-ri ZABAR.MEŠ al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni

		^{giš} SUR.MÌN
C-b-2	18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> <i>ú-šar-riḫ-ši</i> <i>si-ʾkát</i> ¹ <i>kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
D-2	17b	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> <i>ú-šar-riḫ-ši</i> <i>si-kát</i> <i>kar-ri</i> ZABAR ¹ . [MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ] ^{giš} <i>e</i> ¹ - <i>re-ni</i> ^{giš} SUR ¹ .MÌN
D-5	17b	[. . . <i>ú-še-zi</i>]- ¹ <i>iz</i> <i>ú-si-im-š</i> ¹ [<i>i</i> <i>ú</i>]- <i>šar-riḫ-ši</i> ¹ <i>si</i> ¹ - <i>kát</i> ¹ <i>kar-ri</i> ¹ ZABAR <i>al-ʾme-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN ¹
D-7	17c-18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> <i>ú-šar-riḫ-ši</i> / <i>si-kát</i> <i>kar-ri</i> ZABAR <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
D-8	17a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> <i>ú-šar-riḫ-ši</i> <i>si-kát</i> ¹ <i>kar</i> ¹ -[<i>ri</i>] ¹ UD ¹ .KA.BAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
E-5	21b-22a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- ¹ <i>uš</i> ¹ <i>ina</i> KÁ. ¹ MEŠ ¹ -šá ¹ <i>ú-še-zi-iz</i> ¹ / <i>ú-si-im-ši</i> <i>ú-šar-riḫ-ši</i> <i>si-kát</i> <i>kar-ri</i> ZABAR <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e</i> ¹ - <i>re-ni</i> ^{giš} SUR ¹ .MÌN
F-1	18c	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> K[Á.MEŠ-šá . . .]
F-3	16c-17a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ ¹ .MEŠ-šá <i>ú-še-zi-iz</i> / <i>ú-si-im-ši</i> <i>ú-šar-riḫ-ši</i> <i>si-kát</i> <i>kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
F-4	17b-18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> <i>ú-šar-riḫ-ši</i> <i>si-kát</i> <i>kar-ri</i> ZABAR / <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
F-6	17b	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> ¹ <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> <i>ú-šar-riḫ-ši</i> <i>si-kát</i> ¹ <i>kar</i> ¹ -[<i>ri</i>] ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
F-8	17b	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> <i>ú-šar-riḫ-ši</i> <i>si-kát</i> <i>kar-ri</i> ZABAR <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
F-9	17b-18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> <i>ú-šar-riḫ-ši</i> <i>si-kát</i> <i>kar-ri</i> ZABAR.MEŠ / <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
F-14c	17b-18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> <i>ú-šar-riḫ-ši</i> <i>si-kát</i> <i>kar-ri</i> ZABAR <i>al-me-ʾš</i> ¹ / [. . .]
F-15	8b	[. . .] ¹ <i>ú-si-im-ši</i> <i>ú-šar</i> ¹ -[<i>riḫ-ši</i>] ¹ x x x ZABAR <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN ¹
F-16	16c-17a	<i>u</i> [. . .] / <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> <i>ú-šar-riḫ-ši</i> <i>si-kát</i> <i>kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e</i> ¹ [- <i>re</i>]- <i>ni</i> ^{giš} SUR.MÌN

F-17	16c-17a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>u[š]</i> / <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-s[i-im-ši]</i> ¹ <i>ú</i> - šar-riḥ-ši <i>si-kát</i> <i>kar-ri</i> [UD.K]A.BAR <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.M[ÌN]
G-2	20b	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá \ <i>ú-še-zi-iz</i> <i>ú-si-[i]m-ši</i> <i>ú-šar-</i> <i>riḥ-ši</i> <i>si-kát</i> <i>kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
G-3	19b-20a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> <i>ú-šar-riḥ-</i> <i>ši</i> <i>si-kát</i> <i>kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> / ^{giš} SUR.MÌN
G-4	19b	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ ¹ - <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> <i>ú-šar-riḥ-</i> <i>ši</i> <i>si-kát</i> <i>kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG ¹ .MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
G-6	19b-20a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá \ <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> <i>ú-šar-</i> <i>riḥ-ši</i> <i>si-kát</i> <i>kar-ri</i> ZABAR.MEŠ / [a]l- <i>me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
G-7	18c-19a	[. . .] / [DÙ-] <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> \ <i>ú-šar-riḥ-ši</i> <i>si-kát</i> <i>kar[-r]i</i> ZABAR.MEŠ \ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
G-8	18b-19a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> / <i>ú-šar-</i> <i>riḥ-ši</i> <i>si-kát</i> <i>kar-ri</i> ZABAR <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR[.MÌN]
G-10	17b-18	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ- ¹ šá ¹ / <i>ú-še-¹zi-iz</i> <i>ú-si¹-im-ši</i> <i>ú-</i> <i>šar\riḥ-ši</i> <i>si-kát</i> <i>kar\ri</i> ZABAR.MEŠ \ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-</i> <i>ni</i> ^{giš} ¹ SUR.MÌN ¹
G-11	19b-20a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-si-im-ši</i> \ <i>ú-šar-</i> <i>riḥ-ši</i> <i>si-kát</i> <i>kar-ri</i> [UD.KA]. ¹ BAR ¹ .MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-</i> <i>re-ni</i> / \ ^{giš} SUR.MÌN
G-12	19b-20a	<i>u</i> ^{na4} <i>pa-ru-te</i> \ DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-[še]-zi-iz</i> <i>ú-s[i]\im-ši</i> <i>ú-</i> <i>šar-riḥ-ši</i> <i>si-kát</i> <i>kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-r[e-ni]</i> / ^{giš} SUR.MÌN
G-13	18b-19a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> / <i>ú-si-im-ši</i> <i>ú-šar-</i> <i>riḥ-ši</i> <i>si-kát</i> \ <i>kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
G-14	17b-18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá / ¹ <i>ú-še¹-zi-iz</i> <i>ú-si-im¹-ši</i> \ <i>ú-</i> <i>šar-riḥ-ši</i> <i>si-kát</i> <i>kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ \ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
G-15	17b-18a	<i>u</i> ^{na4} ¹ <i>pa¹-ru-te</i> DÙ- <i>uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz</i> <i>ú-si-im[-ši]</i> / <i>ú-</i>

		<i>šar-riḥ-ši si-kát kar-ri \ ZABAR.MEŠ al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni ^ṛ ^{giš} ¹ SUR.MÌN
G-16	17b-18a	<i>u</i> ^{na4} <i>pa-ru-te \ DÙ-uš ina KÁ.MEŠ-šá ú-[še]-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát / kar-ri ZABAR.MEŠ al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-[re-n]i ^{giš} SUR.MÌN
G-20	18c-19a	[. . .] / <i>DÙ-uš ina KÁ.MEŠ-šá ú-še-zi[-iz] ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri ZABAR.MEŠ [. . .]</i>
G-29	19c-20a	<i>u</i> ^{na4} <i>pa-ru-te DÙ-uš ina KÁ.MEŠ-šá / ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri ZABAR.MEŠ al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
G-30	19b-20a	<i>u</i> ^{na4} <i>pa-ru-te \ DÙ-uš ina KÁ.MEŠ-šá ú'-še-zi-iz</i> ^ṛ <i>ú'-si-im-ši ú-šar-riḥ-ši \ si-kát kar-ri ZABAR.MEŠ al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni / ^{giš} SUR.MÌN
G-31	18b-19a	<i>u</i> ^{na4} <i>pa-ru-te DÙ-uš \ / ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri \ ZABAR.MEŠ al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.[M]ÌN
G-d-1	18b-19a	<i>u</i> ^{na4} <i>pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz / [. . . ú]-šar-riḥ-ši</i> ^ṛ <i>si'-kát kar-ri \ ZABAR.MEŠ al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
G-d-2	17b-18a	. . . / <i>DÙ-uš ina KÁ.MEŠ-šá ú-[še]-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát \ kar-ri ZABAR.MEŠ al-ṛme'-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni . . .
G-e-1	18b-19a	<i>u</i> ^{na4} <i>pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši / si-kát kar-ri ZABAR al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN \
G-e-2	19b-20a	<i>u</i> ^{na4} ¹ <i>pa-ru-te DÙ-uš ina KÁ.MEŠ-šá \ ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri / ZABAR al-me-ši</i> ^{giš} IG [?] .MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
H-1	24b-25a	<i>u</i> ^{na4} <i>pa-ru-te DÙ-uš \ ina KÁ.MEŠ-šá \ ú-še-zi-iz ú-si-im-ši \ ú-šar-riḥ-ši si-kát kar-ri \ ZABAR.MEŠ al-ṛme-ši</i> ^ṛ ^{giš} IG.ME[Š . . .] / [ḡ] ^{iš} SUR.MÌN
H-2	23c-24a	^ṛ <i>u</i> ^{na4} <i>pa-ru-te \ DÙ-uš ina KÁ.MEŠ-šá \ / ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri UD.KA \ (.BAR.MEŠ) aḷ-me-ši</i> ^{giš} IG.M[E]Š ^{giš} e-re-ni[ḡ] ^{iš} SUR.MÌN
H-3	24b-25a	<i>u</i> ^{na4} ⁴ <i>[p]a-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-ṛzi'-iz ú-si-im-ši û-šar-riḥ-ši \ si-kát kar-ri / ZABAR.MEŠ al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
H-4	24b-25a	<i>u</i> ^{na4} <i>pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši \ [. . .] / ZABAR.MEŠ al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni

		^{giš} SUR.MÌN
H-5	25b-26a	<i>u</i> ^{na4} <i>pa-ru-te</i> [. . .] / <i>ú-še-zi-iz ú-si-im-ši ú-šar-riḫ-ši si-kát \ kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> [^{giš}] SUR[.MÌN]
H-9	23b-25a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš / <i>ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḫ-ši \ si-kát \ kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ / ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
H-10	24b-25a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš <i>ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḫ-ši \ s[i-kát . . .] / [U]D.KA.BAR.MEŠ al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
H-14	24-25a	^ʾ <i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš <i>ina KÁ.MEŠ-šá ú-še-zi-iz \ ú-si-^ʾim-ši ^ʾú-šar-riḫ-ši \ si-kát kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> / ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
H-27	25b-26a	<i>u</i> ^{na4} <i>pa-ru-te \ DÙ-uš \ ina KÁ.MEŠ-šá ú-še-zi-iz \ ú-si-im-ši / ^ʾú-šar-riḫ-ši si-kát kar-ri</i> UD ^ʾ .KA.BAR.MEŠ <i>al-me-^ʾši \</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN \
H-29	21b-23a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš <i>ina KÁ.MEŠ-šá / ú-še-zi-iz \ ú-si-[im]-ši ú-šar-riḫ-ši si-kát kar-ri \</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ / ^{giš} <i>e-re-ni \</i> ^{giš} SUR.MÌN
H-30	23b-24a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš <i>ina KÁ.MEŠ-šá ú-se-zi-iz ^usi-im-ši \ ú-šar-riḫ-ši si-kát / ^ʾkar-ri</i> ZABAR.MEŠ \ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
H-31	24b-25a	<i>u</i> ^{na4} <i>pa-ru-te \ DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz \ ú-si-im-ši ^ʾú-šar-riḫ-^ʾsi-^ʾsi-kát kar-ri</i> ZABAR.MEŠ / \ <i>al-me-ši</i> ^{giš} IG.MEŠ \ ^{giš} <i>e- «E-»re-ni</i> ^{giš} SUR.MÌN
H-32	24b	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš <i>ina KÁ.MEŠ-šá ^ʾú-še-zi-iz \ ^ʾú-si-im-^ʾši ú-šar-riḫ-ši si-kát kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ \ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
H-33	24b-25a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-u[š] <i>ina KÁ.MEŠ-šá \ ú-še-zi-iz ^ʾú-si-im-ši ^ʾú-šar-riḫ-ši^ʾ / si-kát TE^ʾ.A-ri \</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e- ^ʾre-ni \</i> ^{giš} ^ʾ SUR.MÌN
H-34		(. . .)
H-35	26b-27a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš <i>ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḫ-ši si-kát [. . .] /</i> ZABAR.MEŠ <i>al-me-si</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
H-b-1	23b-24a	<i>u</i> ^{na4} <i>pa-ru-te \ DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḫ-ši si-^ʾkát^ʾ / kar-ri</i> ZABAR.MEŠ \ <i>al-me-ši \</i> ^{giš} IG.MEŠ \ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN

H-b-2	23b-24a	[. . . ^{na4} pa-r]u-te ^r DÙ ¹ -uš \ ina K[Á.]MEŠ-šá ú-še-zi ¹ -iz \ ^r ú-si ¹ -im- [š]i ú-šar\ -riḥ-ši / [. . . ^{giš} IG.MEŠ]š ^{giš} r ¹ -[r]e\ -ni ^{giš} SUR.MÌN
H-d-2	24b-25a	u ^{na4} pa-r[u-te . . .] / [. . .] ^r ZABAR.MEŠ \ al-me-ši ^{giš} IG.MEŠ ^{giš} e- re-ni ^{giš} SUR.MÌN ¹ \
I-1	20	u ^{na4} pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ- ši si-kát kar-ri ZABAR.MEŠ al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
I-7	19b-20	u [. . .] / [. . . ú-si]- ^r im ¹ -ši ú-šar\ -riḥ-ši si-kát kar-ri ZABAR al- me-ši ^{giš} IG.MEŠ ^{giš} r ¹ [-re-ni . . .]
I-12	19b-20a	u ^{na4} pa- ^r ru ¹ -[te DÙ]-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si ¹ -im-ši ú-šar- riḥ-ši ¹ / si-kát kar-ri ZABAR al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
I-13	19b-21a	u ^{na4} pa-ru-t[e] / DÙ ¹ -uš ina KÁ.MEŠ-šá ú ¹ -še-zi-iz ú-si-im[-š]i ú- šar-riḥ-ši ¹ si-kát kar-ri ZABAR al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni / ^{giš} SUR.MÌN
I-17	11b-12a	^r u ¹ ^{na4} pa-ru-te DÙ-uš ina KÁ.MEŠ-šá / ú-še-zi-iz ú-si-im-ši ú-šar- riḥ-ši si-kát kar-ri ZABAR.MEŠ al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} [^r]š SUR.MÌN
I-18	12b-13a	[. . .] / ^r ú ¹ -si-im-ši ú-šar-riḥ-ši si-kát kar-ri ZABAR.MEŠ al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
I-24	2b-3a	[. . .] / DÙ-uš [. . .]
I-25	19b-21a	^r u ¹ ^{na4} pa-ru-te DÙ ¹ -uš / [. . .] ^r ú-šar-riḥ- ¹ [š]i ^r si- ¹ [kát] ^r kar-ri ZABAR al-me-ši ¹ [. . .] / ^{giš} e-re-ni ^{giš} SUR.MÌN
I-28	3a	[. . .] / ^{giš} SUR.MÌN
I-30	19b-20a	u ^{na4} pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši / ú-šar- {riḥ-ši} si-kát kar-ri ZABAR al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
L-1-2	23b-25a	u ^{na4} pa-ru-te DÙ ¹ -uš LIŠ ina KÁ.MEŠ-šá / ú-še-zi-iz ú-s[i-im]-ši ú- šar-riḥ-ši si-kát kar-ri ZABAR.MEŠ al-me-ši / ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} [SUR]. ^r MÌN ¹
L-5	23b-24a	[. . .] / ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri \ [. . .]
L-6	23-24a	[. . . ^{na4} pa-]vu-te DÙ-uš \ [ina] KÁ.MEŠ-šá ú-še-zi-iz [. . .] / [. . .] \ ^{giš} IG.MEŠ ^{giš} !e-re-ni \ ^{giš} SUR.MÌN
L-7	24b-25a	[. . .] / DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si- kát kar ¹ - ^r ri ¹ ZABAR.MEŠ al-me-ši \ ^{giš} IG.MEŠ { ^{giš} }e-re-ni ^{giš} \ SUR.MÌN
L-8	23b-24a	u ^{na4} pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú ¹ -[š]e-zi-iz ú-si-im-ši / \ ú-

		<i>šar¹-riḥ-ši si-kát \ kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
L-10	24b-25a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz ú-si-im-ši \ \ ú-šar-riḥ-ši si-kát kar-ri</i> UD. ¹ KA ¹ .BAR\MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni \</i> ^{giš} SUR.MÌN
L-11	23b-24a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš \ <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz¹ ú-si-im-ši ú-šar-riḥ-ši \ si-kát kar-ri \</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG\MEŠ \ ^{giš} <i>e-re-ni \</i> ^{giš} SUR.MÌN
L-17	23b-24a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš \ <i>ina</i> KÁ.MEŠ-šá \ <i>ú-še-zi-iz ú-si-[im]-ši ú-šar-riḥ-ši si-kát kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> / ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} [S]UR\[M]ÌN
L-18	24b-25a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš . . . / [. . . <i>ú-š</i>] <i>e-zi-iz \ ú-si¹-im-ši ú-šar-riḥ-ši si-kát kar-ri</i> ZABAR.[ME]Š [?] <i>al-me-ši</i> ^{giš} IG\MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
L-20	24b-25a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz ú-¹si¹-im-ši ú-šar-riḥ-ši \ si[-kát . . .] / [. . .</i> ^{giš} <i>e¹-re-ni</i> ^{giš} !SUR.MÌN \
L-33	24	[. . .] <i>šá \ ú-še-zi-iz ú-si-im-ši \ ú-šar-riḥ-ši si-kát kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ [. . .]
L-34	23b-25a	[. . .] / DÙ-uš <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz \ ú-si-im-ši ú-šar-riḥ-ši si-kát \ kar[-ri ZAB]AR \</i> [. . .] / ^{giš} SUR.MÌN
L-35	23c-24a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš / <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši \ si-kát kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
L-36	25b	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš <i>ina</i> KÁ.M[EŠ-šá . . .] <i>ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
N-6	18b-19a	¹ <i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- ¹ <i>uš¹</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz ú-si-im-ši /</i> [. . .] <i>si-kát kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
N-8	19c-20a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš <i>ina</i> KÁ.[MEŠ-šá . . .] / <i>ú-šar-riḥ-ši si-kát kar-ri</i> UD ¹ .KA.BAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} SUR.MÌN
N-12	19b	<i>u</i> ^{na4} <i>pa-¹ru¹-te</i> DÙ-uš <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz ú-si-im-ši ú-š[ar-riḥ-]ši si-kát kar-¹ri¹</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} ¹ SUR.MÌN
N-13	19b-20a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ- ¹ <i>uš¹</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát / kar-ri</i> UD\KA.BAR <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} <i>e-re-ni</i> ^{giš} \SUR.MÌN
N-16	17b-18a	<i>u</i> ^{na4} <i>pa-¹ru¹-te</i> / ¹ <i>DÙ¹-uš</i> <i>ina</i> KÁ.MEŠ-šá <i>ú-še-zi-iz ú-si-im-ši ú-</i>

		<i>šar-riḥ</i> ʼ-ši si-kát kar-ri ZABAR.MEŠ \ al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
N-17	18b-19a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši sĭ-k[át k]ar-ri UD.KA.BAR ¹ .MEŠ al-me-ši \ / ^{giš} IG.MEŠ ¹ ^{giš} e-re-ni ^{giš} SUR.MÌN
N-19	18b-19a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš ina KÁ.MEŠ-šá / ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri ZABAR.MEŠ al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
P-3	19b-20a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš ina KÁ.MEŠ-šá ũ-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri ZABAR.MEŠ / al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
P-4	18b-19a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš ina KÁ.MEŠ[-šá] / ú-še-zi-iz ú-si- ¹ im ¹ -ši ú-šar-riḥ-ši si-kát kar-ri \ ZABAR al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
S-1	19b-20a	<i>u</i> ^{na4} <i>pa-ru-te</i> / [. . . ú-šar]-riḥ-ši si-kát kar-ri ZABAR.MEŠ al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
S-2	17c-18a	<i>u</i> ^{na4} <i>pa-ru-te</i> / DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú ¹ -šar-riḥ-ši si-kát kar-ri ZABAR.MEŠ al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
S-3	18	[. . . D]Ù-uš ina KÁ.MEŠ-šá ú-še ¹ -zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri ZABAR al-me-ši ^{giš} IG.MEŠ ^{giš} e-[re-ni . . .]
S-4	18b-19a	<i>u</i> ^{na4} <i>pa-r</i> [u-te . . . KÁ.MEŠ-š]á ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši \ / si-kát kar-ri ZABAR al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
S-6	16b-17a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš ina KÁ.MEŠ-š[á . . .] / kar-ri ZABAR.MEŠ \ al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni \ ^{giš} SUR.MÌN
S-7	17b-18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri ZABAR.MEŠ / al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
S-8	18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri ZABAR.MEŠ al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} [SUR.MÌN]
S-11	17b-18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri ZABAR.MEŠ al-me-ši / ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
S-15	17b-18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ ¹ -uš ina KÁ.MEŠ-šá ú-še-z[i-iz ú-s]i-im-ši ú-šar-riḥ-ši / [. . . ^{giš}]e ¹ -re-ni ^{giš} SUR.MÌN
S-17	18b-19a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš ina KÁ.MEŠ-šá ú-še-zi{-iz} ú-si-im-ši ¹ ú-šar-

		<i>riḥ-ši / si-kát kar-ri ZABAR.MEŠ al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
S-20	17b-18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš <i>ina</i> KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ- ši <i>si-kát</i> ¹ <i>kar-ri</i> ZABAR.MEŠ <i>al-(me-)</i> ši / ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
S-21	17b	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš ¹ <i>ina</i> KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ- ši <i>si-kát kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-r[e-ni] ^{giš} SUR.MÌN
S-22	18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš <i>ina</i> KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ ¹ - ši <i>si-kát kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
S-a-1	17b-18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš / <i>ina</i> KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar- riḥ-ši <i>si-kát kar-ri</i> ZABAR <i>al-me-ši</i> ^{giš} [IG.MEŠ ^{giš} e-r]e-ni ^{giš} SUR.MÌN
S-a-2	18b	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ ¹ -uš <i>ina</i> KÁ.MEŠ-šá ú-še(-zi)-iz ú-[si-im]-ši ú-šar- riḥ-ši <i>si-kát kar-ri</i> ZABAR <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re ¹ -ni ^{giš} SUR.MÌN
S-b-1	17b-18a	<i>u</i> ^{na4} <i>pa-ru-te</i> [. . .] / ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši <i>si-kát kar-ri</i> ZABAR <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
S-b-2	17b-18a	<i>u</i> ^{na4} ¹ <i>pa-ru-te</i> DÙ-uš / [. . . ú-še-]zi-iz ú-si-im-ši ú-šar-riḥ- ši <i>si-kát kar-ri</i> ZABAR <i>al-me-ši</i> ^{giš} IG.MEŠ ¹ ^{giš} e-re-ni ^{giš} SUR.MÌN
S-c-4	18b-19a	<i>u</i> ^{na4} <i>pa</i> ¹ -ru-te DÙ-uš <i>ina</i> KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ- ši <i>si-kát kar</i> [-ri] / ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
S-d-1	17b-18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš <i>ina</i> KÁ.MEŠ-šá ú-še-zi-iz / ú-si-im-ši ú-šar- riḥ-ši <i>si-kát kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
S-d-2	17b-18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ ¹ -uš / <i>ina</i> KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar- riḥ-ši <i>si-kát kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
T-2	18b	<i>u</i> ^{na4} <i>pa-ru-te</i> ¹ DÙ ¹ -uš <i>ina</i> KÁ.MEŠ-šá ú-še-zi-iz ¹ ú[-si-im-ši] ú-šar- riḥ-ši <i>si-kát kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
T-6	17c-18a	<i>u</i> ^{na4} <i>pa-ru-</i> ¹ <i>te</i> ¹ DÙ-uš <i>ina</i> KÁ.MEŠ- ¹ šá / ú-še-zi-iz ú-si-im-ši ú- šar-riḥ-ši <i>si-kát kar-ri</i> ZABAR.MEŠ <i>al-me-ši</i> ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
T-7	17b-18a	<i>u</i> ^{na4} <i>pa-ru-te</i> DÙ-uš <i>ina</i> KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú[-šar-

		<i>riḥ-ši . . .]^ʔsi¹-kát kar-ri ZABAR.MEŠ^ʔ / al-me-ši^{giš}IG.MEŠ^{giš}e-re-ni [^g]^{iš}SUR.MÌN</i>
T-8	17b-18a	<i>u^{na4}pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri ZABAR.MEŠ al-me-ši / ^{giš}IG.MEŠ^{giš}e-re-ni^{giš}SUR.MÌN</i>
Y-10	24b-25a	<i>u^{na4}pa-ru-te / [D]Ù-uš ina K[Á.MEŠ-šá [ú-še]-zi-iz ú-si-im{-ši} ú-šar-riḥ-ši si-kát kar-ri ZABAR.MEŠ al-me-ši^{giš}IG.MEŠ^{giš}e-re-ni^{giš}SUR.MÌN</i>
Y-11	26b-27a	<i>u^{na4}pa-ru-te DÙ-uš ina KÁ{.MEŠ}-šá ú-še-zi-iz ú-si-im{-ši} ú-šar-riḥ-ši / si-kát kar-ri UD.K[A.BAR].^ʔMEŠ¹ al-me-ši^{giš}IG.MEŠ^{giš}e-re-ni^{giš}SUR.MÌN</i>
Y-39	27b	<i>u^{na4}pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-^ʔši¹</i>
Y-45	26b-27a	<i>u^{na4}pa-ru-te ^ʔDÙ¹-[uš . . .] / ú-si-im{-ši} ú-šar-riḥ-ši si-kát kar-ri ZABAR.MEŠ al-me-ši^{giš}IG.MEŠ^{giš}e-re-ni^{giš}SUR.MÌN</i>
Y-46	26b-27a	<i>u^{na4}pa-r[u-te . . .] / al-me-ši^{giš}IG.MEŠ^{giš}e-re-ni^{giš}SUR.MÌN</i>
Y-47	25b-26a	<i>[. . . ú-še-zi]-iz ú-si-im{-ši} ú-šar-riḥ-ši si-kát kar-ri / ZABAR.MEŠ al-me-ši^{giš}IG.MEŠ^{giš}e-re-ni^{giš}^ʔSUR¹.[MÌN]</i>
Y-60	26	<i>[. . . u-se-[z]i-iz ú-si-^ʔim¹-[ši] ^ʔú¹-[šar-riḥ-ši si-ká]t kar-ri ZABAR.MEŠ al-me-^ʔš¹[i . . .]</i>
Z-10	16b-17a	<i>u^{na4}pa-ru-te DÙ-uš ^ʔina¹ KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri ZABAR.MEŠ / al-me-ši^{giš}IG.MEŠ^{giš}e-re-ni^{giš}SUR.MÌN</i>
Z-b-2	17	<i>u^{na4}pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz</i>
WFL-2	17b-18a	<i>u^{na4}pa-ru-te DÙ-uš / [i]na KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri ZABAR al-me-ši^{giš}IG.MEŠ^{giš}e-re-ni^{giš}SUR.MÌN</i>
WFL-13	1a	<i>[. . . KÁ]^ʔ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri¹[. . .]</i>
WFL-22	2	<i>[. . . ^{na4}pa-r]u-te DÙ-uš ina KÁ.MEŠ-šá ú-še[-zi-iz . . .]</i>
WFL-24	2	<i>[. . .] ú-si-im-ši ú-šar-riḥ-ši si-kát . . . [. . .]</i>
M-niche	29b-30a	<i>u^{na4}pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát / ^ʔkar-ri UD.KA¹.BAR al-me-ši^{giš}IG.MEŠ^{giš}e-re-ni^{giš}SUR.MÌN</i>
Aleppo 2	18b-19a	<i>[. . .] / al-me-ši^{giš}IG.MEŠ^{giš}e-re-ni^{giš}SUR.MÌN</i>
AO 19856	19b-20a	<i>u^{na4}pa-ru-te DÙ-uš ina KÁ.MEŠ-šá / ú-še-zi-^ʔiz¹ ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri ZABAR al-me-ši^{giš}IG.MEŠ^{giš}e-re-ni^{giš}SUR.MÌN</i>

Ash L. 109.1	14b-15a	[. . . KÁ.M]EŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri ZABAR al-me-ši ^{giš} IG.MEŠ / [. . .]
Charité	24	<i>u</i> ^{na4} pa-ru-te DÙ-uš ina KÁ.ME[Š-šá . . .]
Detroit 50.32	26a	[. . . ^{giš}]r ¹ e-re-ni ^{giš} SUR.MÌN
HMA	21b-22a	[. . .] ^{na4} pa-ru-te DÙ-uš ina [K]Á.MEŠ-šá ú-še-zi-iz ú-si-im-ši / [. . .]
LA 71.73.1b	21b-22a	<i>u</i> ^{na4} pa-ru-te [. . .] / kar-ri ZABAR al-me-ši ^{giš} IG.MEŠ ^{giš} e-[re-ni . . .]
Lyon 531	20b-21a	[. . .] DÙ-uš ina KÁ.MEŠ-šá r ¹ ú-še-zi-iz ú-si-im-ši ú-šar{-riḥ-ši} si-kát / [. . . ^{giš} e-]re-ni ^{giš} SUR.[MÌN]
O.274	24-25a	<i>u</i> ^{na4} pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-[iz . . .] r ¹ ú-šar-riḥ-ši si-kát kar-ri ZABAR al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-n[i] / ^{giš} SUR.MÌN
O.277	27b-28a	<i>u</i> ^{na4} pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri / ZABAR al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN
SF 3972	9	[. . . ^{giš} e-re-]r ¹ ni ¹ ^{giš} S[UR.MÌN]
Zurich 1913	20b	<i>u</i> ^{na4} pa-ru-te DÙ-uš ina KÁ.MEŠ-šá ú-še-zi-iz ú-si-im-ši ú-šar-riḥ-ši si-kát kar-ri ZABAR al-me-ši ^{giš} IG.MEŠ ^{giš} e-re-ni ^{giš} SUR.MÌN

Line 21

B-3	2	[. . .]r ¹ KÁ.MEŠ-šá ú-re-ti ¹ KÙ.BABBAR.MEŠ K[Ù.SIG ₁₇ .]MEŠ NAGGA.MEŠ ZABAR.MEŠ KUR-ti ŠU-ia šá KU[R . . .]
B-4	2b	^{giš} [dap-ra-ni . . .]
B-5	16a	[. . .]
B-8	4a	[. . .]r ¹ ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
B-9	2b	^{giš} [dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re ¹ -ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.M ^r EŠ KUR-ti ¹ ŠU-ia šá r ¹ KUR.KUR ¹ .MEŠ
B-10	2b	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
B-11	2a	[. . .] ina KÁ.MEŠ-šá ú-re-r ¹ ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ ¹
B-17	3b-4a	r ¹ . . . ¹ / ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ KUR-ti ŠU-ia šá

		KUR.KUR.MEŠ
B-18	2a	[. . .]KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.ʽMEŠ ¹ ZABAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
B-19	2a	[. . .] / ZABAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
B-20	3b	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-ʽre-ti ¹ KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
B-23	17b-18a	^{giš} dap-ra-ni ^{giš} mes-kan-ni \ ina \ KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ \ ZABAR.MEŠ AN.[BAR].MEŠ / KUR-ti ŠU-ia šá KUR.KUR.MEŠ \
B-28	17b	[. . . UD.K]A.BAR.MEŠ KUR-ti ŠU-ia šá KUR.ʽKUR ¹ .[MEŠ]
B-30	16b	^{giš} dap-ra-ni ^{giš} mes-kan-ni[ina K]Á.MEŠ[-šá [?]] ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
C-b-2	18b-19a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ / ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
D-2	17c-18a	^{giš} dap-ra-ni ^{giš} ʽmes ¹ -kan-ʽni ina KÁ ¹ .MEŠ-šá / ʽú-re-ti KÙ.BABBAR.MEŠ KÙ ¹ .SIG ₁₇ .MEŠ NAGGA.MEŠ UD.ʽKA.BAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ ¹
D-5	18a	[. . .] ʽKUR.KUR.MEŠ ¹
D-7	18b	^{giš} dap-ra-ni ^{giš} mes-kan ¹ -ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR KÙ.SIG ₁₇ NAGGA.MEŠ ZABAR AN.BAR KUR-ti ŠU-i ¹ a ¹ šá KUR.KUR
D-8	17b-18a	^{giš} dap-ra-ni / ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-t[i . . .] ʽšá KUR.KUR.MEŠ ¹
E-5	22b-23a	^{giš} dap-ʽra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ ¹ -šá ʽú-re ¹ -ti ʽKÙ ¹ .BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ ʽAN ¹ .NA.MEŠ ZABAR.MEŠ / AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
F-3	17b-18a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ ¹ .BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ / ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ \
F-4	18b	^{giš} dap-ra-ʽni ¹ ^{giš} mes-kan-ʽni ina KÁ ¹ .MEŠ-šá ú-re-ti KÙ.BABBAR KÙ.SIG ₁₇ NAGGA.MEŠ ZABAR AN.BAR KUR ¹ -ti ŠU-ia šá

		KUR.KUR
F-6	17c-18a	^g [^{iš}]dap-ra-ni / ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
F-8	18a	[^{giš} dap-]ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
F-9	18b	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
F-14c	18b	[^{giš} dap-ra-]ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú- ^r re ¹ -ti KÙ.BABBAR KÙ.SIG ₁₇ NAGGA.MEŠ ZABAR AN.BAR KUR-ti ŠU-ia šá KUR. ^r KUR ¹
F-15	8c-9a	^r ^{giš} dap-ra-ni ¹ ^{giš} mes-kan-ni ina KÁ.MEŠ-šá / ^r ú-re-ti ¹ KÙ. ^r BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ ¹ [AN.N]A. ^r MEŠ ZABAR.MEŠ AN ¹ .[BAR.MEŠ . . .] ^r šá KUR.KUR.MEŠ ¹
F-16	17b-18a	^{giš} dap-ra- ^r ni ¹ ^{giš} mes-kan-ni ina KÁ.MEŠ[-šá . . .] / KÙR.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
F-17	17b-18a	^{giš} dap-ra-ni ^{giš} mes\kan-ni ina KÁ.MEŠ-šá / ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.ME[Š UD.KA.BA]R.MEŠ AN.BAR.MEŠ KUR-ti ŠU-[i]a šá KUR.KUR.MEŠ
G-2	20c-21a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.ME[Š] / \ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
G-3	20b	^{giš} dap-ra-ni \ ^{giš} mes-kan-ni \ ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
G-4	19c-20a	^{giš} dap-ra-ni \ ^{giš} mes-kan-ni ina KÁ.MEŠ-šá \ / ^r ú ¹ -re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
G-6	20b	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti \ KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia \ šá KUR.KUR.MEŠ
G-7	19b-20a	^{giš} dap-ra-ni ^r ^{giš} ¹ [mes-]kan-ni ina [KÁ].MEŠ-šá ú-re-ti KÙ.B[ABBAR . . .] / NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ

		KUR-ti ŠU-ia \ šá KUR.KUR.MEŠ
G-8	19b-20a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ / ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
G-10	19-20a	^{giš} dap-ra- ^r ni ¹ ^{giš} mes-kan-ni \ ina KÁ.MEŠ-šá ú-re-ti \ KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ / AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ \
G-11	20b	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá \ ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
G-12	20b	^{giš} dap-ra-ni ^{giš} mes-kan'-ni ina KÁ\MEŠ-šá ú-re-ti KÙ.BABBAR.ME[Š K]Ù.SIG ₁₇ .MEŠ NAGGA.MEŠ \ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR ¹ .KUR.MEŠ
G-13	19b-20a	^{giš} dap-ra-ni ^{giš} mes\kan-ni ina KÁ.MEŠ-šá ú-re-ti / KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ \ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
G-14	18b-20a	^{giš} dap-ra-ni ^{giš} mes-kan-ni /\ ina 'KÁ'.MEŠ-'šá' ú-re-ti \ KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ \ AN.BAR.MEŠ KUR-ti ŠU-ia /\ šá KUR.KUR.MEŠ
G-15	18b-19a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BAB[BAR.MEŠ] / KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ \ AN.BAR.MEŠ KUR-ti ŠU-ia \ šá KUR.KUR.MEŠ
G-16	18b-19a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá / ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ AN\NA.MEŠ ZABAR.MEŠ AN[.BAR.M]EŠ KUR-ti ŠU-ia 'šá' KUR.KUR.MEŠ
G-20	19b-20a	[. . .] / KÙ.BABBAR.MEŠ KÙ [?] .SIG ₁₇ .MEŠ AN.N[A].MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
G-29	20b	^{giš} dap-ra-ni ^{giš} mes-kan\ -ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR\MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
G-30	20b	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti \ ŠU-ia šá KUR.KUR.MEŠ
G-31	19b-20a	^{giš} dap-ra-ni \ ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti \/ KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ UD.KA.BAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá

		KUR.KUR.MEŠ \
G-d-1	19b-20a	^{giš} dap-ra-ni \ ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ / [. . . UD.K]A.BAR.MEŠ AN.[BA]R.MEŠ KUR-ti ¹ ŠU-ia \ šá KUR.KUR.MEŠ
G-d-2	18b-19	. . . / ^{giš} mes-kan-ni ina K[Á].MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ \ KÙ.SIG ₁₇ .MEŠ \ NAGGA.MEŠ ZABAR.MEŠ AN.BAR \ MEŠ KUR-ti . . .
G-e-1	19b-20a	^{giš} dap-ra-ni ^{giš} mes-kan- ¹ ni ¹ ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ / AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
G-e-2	20b-21a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ¹ ina KÁ.MEŠ-šá \ ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ / ¹ AN ¹ .BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
H-1	25b-26a	^{giš} dap-ra-ni \ ^{giš} mes-kan-ni \ ina KÁ.MEŠ-šá ú-re-ti \ ¹ KÙ ¹ .BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ \ ZABAR.MEŠ [. . .] / KUR-ti ŠU-ia šá KUR.KUR.MEŠ \
H-2	24b-25a	^{giš} dap\ra-ni \ ^{giš} mes-kan-ni \ / ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ \ KUR-ti ŠU-ia \ šá KUR.KUR.MEŠ
H-3	25b-26a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ \-šá ¹ ú ¹ -re-ti KÙ.BABBAR ¹ .MEŠ KÙ.SIG ₁₇ .MEŠ ¹ AN ¹ .NA.MEŠ ZABAR(.MEŠ) \ AN.BAR.MEŠ \ KUR-ti ŠU-ia / šá KUR.KUR \ MEŠ
H-4	25b-26a	^{giš} dap\ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ \ KÙ.SIG ₁₇ .MEŠ \ NAGGA.MEŠ ZABAR.MEŠ \ / AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
H-5	26b-27a	[. . .] / ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR KÙ.SIG ₁₇ NAGGA \ ZABAR AN.BAR KUR-ti ŠU-a šá KUR.KUR
H-9	25b-26a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá \ ú-re\ -ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ / KUR-ti ŠU-ia šá KUR.KUR.MEŠ
H-10	25b-26a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá \ ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ A[N.NA.MEŠ . . .] / [U]D.KA.BAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ \

H-14	25b-26a	^{giš} dap-ra-ni ^{giš} mes\kan\-ni ina KÁ.MEŠ-šá\ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ / NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia\šá KUR.KUR\MEŠ
H-27	26b-27a	^{giš} dap-ra-ni / [^{giš}]mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR KÙ'.SIG ₁₇ AN'.NA UD'.KA.BAR AN.BAR KUR-ti ŠU-ia šá KUR.KUR
H-29	23b-25a	^{giš} dap-ra-ni ^{giš} mes-kan-ni\ina KÁ.MEŠ-šá ú-re-ti / KÙ.BABBAR.MEŠ\KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ\AN.BAR.MEŠ KUR-ti ŠU-ia / šá KUR.KUR.MEŠ\
H-30	24b-25a	^{giš} dap-ra-ni ^{giš} mes\kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ AN\NA\MEŠ\ ZABAR.MEŠ / AN.BAR.MEŠ\KUR-ti ŠU-ia šá KUR.KUR.MEŠ\
H-31	25b-26a	^{giš} dap-ra-ni ^{giš} mes- ^r kan ¹ -[ni ina] KÁ.MEŠ-šá ú-re-ti /\ KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ\NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ\KUR-ti ŠU-ia šá KUR.KU[R.MEŠ]
H-32	25	^{giš} dap-ra-ni\ ^{giš} ^r mes ¹ -kan-ni\ina KÁ.MEŠ-šá ú-re-t[i] KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ {.MEŠ} NAGGA.MEŠ\ ZABAR.MEŠ AN. ^r BAR ¹ .MEŠ KUR-ti ŠU-ia\šá KUR.KUR\MEŠ
H-33	25b-26a	^{giš} dap-ra-ni ^{giš} mes-kan-ni /\ ^r ina KÁ ¹ .MEŠ-šá ú-re-ti\ KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ UD.KA.BA[R].MEŠ AN. ^r BAR ¹ .MEŠ KUR- ^r ti ¹ \ ^r ŠU ¹ -ia šá KUR.KUR.MEŠ
H-34	26b	{. . .} KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ\ ZABAR.MEŠ\AN.BAR.MEŠ KUR-ti ŠU-a šá KUR.KUR.MEŠ
H-35	27b	^{gi} [^r dap-r]a-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá\ú-re-ti
H-b-1	24b-26a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá / ú-re-ti KÙ.BABBAR.MEŠ\KÙ.SIG ₁₇ .MEŠ\ [AN].NA.MEŠ\ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia / šá KUR.KUR.MEŠ \
H-b-2	24b-25	^{giš} dap-ra-ni ^{giš} me[s-]k[an-]n[i i]na KÁ.MEŠ\šá / [. . . NAGGA.]MEŠ[U]D.K[A.BAR]\[ME]Š AN.BAR.MEŠ KUR-ti\ Š[U]- ^r ia ¹ [šá] KUR.KUR\MEŠ
H-d-2	25b-26a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina [. . .] / [. . .] ^r ŠU-ia\šá

		KUR.KUR.MEŠ ¹
I-1	21	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
I-3	2	[. . . AN.] ^r NA.MEŠ ZABAR ¹ [.MEŠ] ^r AN [?] .BAR [?] .MEŠ [?] [. . .]
I-4	8a	^r KUR-ti ŠU-ia ¹ [šá] KUR.KUR.MEŠ
I-7	21-22a	[. . . KÁ.M]EŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ UD.KA.B[AR.MEŠ . . .] / [. . .]
I-12	20b-21a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.ME[Š-šá] ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ / ^r KUR ¹ -ti ŠU-i ^r a ¹ [š]á KUR.KUR.MEŠ
I-13	21b-22a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.[M]EŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ ¹ .SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ / KUR ¹ -ti ŠU-ia šá KUR.KUR.MEŠ
I-16	8a	^r KÁ.MEŠ-šá ¹ ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
I-17	12b-13a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ^r ú ¹ -re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .M[EŠ] / NAGGA.MEŠ UD ¹ .KA.BAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
I-18	13b-14a	^{giš} dap-r[a-ni . . .] / ^r ŠU-ia ¹ šá KUR.KUR.MEŠ
I-22	2-3a	^r . . . ¹ / [. . . KUR.KUR.M]EŠ
I-24	3b-5	[. . .] / ^{giš} mes- ^r kan-ni ¹ [. . .] / šá KUR.KUR.MEŠ [. . .]
I-25	21b-22a	^r ^{giš} [dap] ^r -ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú ^r [-re] ^r -ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA ¹ [.MEŠ] / ZABAR.MEŠ KUR-ti ŠU-ia š[á] KUR. ^r KUR ¹ [.MEŠ]
I-26	3-4a	[. . . ^{giš} mes-k]an-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SI[G ₁₇].MEŠ NAGGA.MEŠ UD. ^r KA ¹ .BAR.MEŠ ¹ KUR-ti / [. . .]
I-27	3a	[. . .] ^r šá ¹ ú-re-ti ^r KÙ.BABBAR ¹ .MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR. ^r MEŠ KUR-ti ¹ ŠU-ia šá KUR. ^r KUR.M ¹ EŠ
I-28	3b	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá [. . .]KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ AN[.NA.MEŠ . . .] KUR-ti ŠU-ia šá KUR.KUR.MEŠ
I-30	20b-21a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ / [KÙ].SIG ₁₇ .MEŠ NAGGA.MEŠ

L-1-2	25b-26a	ZABAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ ^{giš} ¹ dap-ra\~ni \ ^{giš} mes-kan-ni ina KÁ.MEŠ-šá \ ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ / [UD.K]A.BAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.[KUR]. ¹ MEŠ ¹
L-5	24b-26a	[. . .] / ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ \ [. . .] / KUR-ti ŠU-ia šá KUR.KUR.MEŠ
L-6	24b-25	^{giš} dap[-ra-]ni ^{giš} mes-kan-[ni . . .] / [. . .] \ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ \ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti [. . .]
L-7	25b-26a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.ME[Š . . .] / AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR\MEŠ
L-8	24b-25	^{giš} dap-ra-ni \ ^{giš} mes-kan-ni / ina KÁ. ¹ MEŠ ¹ -šá ú-re-ti \ KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ \ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti \ ŠU-ia šá KUR.KUR.MEŠ
L-10	25b-26a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ \MEŠ \ / \ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR- ¹ ti ŠU ¹ -ia šá KUR.KUR.MEŠ
L-11	24b-25a	^{giš} dap-ra-ni ^{giš} mes-kan-ni \ ina KÁ.MEŠ-šá ú-re-ti KÙ ¹ .BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ \ ZABAR.MEŠ \ AN.BAR.MEŠ KUR-ti ŠU-ia \ / \ šá KUR.KUR.MEŠ
L-17	24b-26a	^{giš} dap-ra-\~ ¹ ni ¹ ^{giš} mes-kan-ni ina KÁ.MEŠ-šá / ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ . ¹ MEŠ ¹ \ [A]N.NA.MEŠ \ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti / ŠU-ia ¹ šá KUR.KUR.MEŠ
L-18	25b-26a	^{giš} dap-ra-ni ^{giš} mes\~kan-ni ina KÁ.MEŠ\~šá . . . / [. . . KÙ.BABBAR.M]EŠ KÙ.SIG ₁₇ (.MEŠ) \ NAGGA.MEŠ ZABAR.MEŠ AN.BAR\MEŠ ¹ KUR ¹ -[t]i ŠU-ia šá KUR.KUR.MEŠ
L-20	25b-26a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ. ¹ BABBAR ¹ .MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ \ UD.K[A.BAR.MEŠ . . .] / [. . .]
L-33	25	[. . . KÁ.ME]Š-šá \ ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ \ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti [. . .]
L-34	25b-26a	^{giš} dap-ra-ni ^{giš} ¹ mes-kan-ni ina KÁ.MEŠ-šá ú-re-t[¹ i K]Ù.BABBAR.MEŠ \ KÙ.SIG ₁₇ .MEŠ AN\NA[MEŠ . . .] \ [. . .] / ŠU-ia šá KUR.KUR.MEŠ

L-35	24b-26a	^{giš} dap\ra-ni { ^{giš} } mes-kan-ni / ina KÁ.MEŠ-ša\ú-re-ti KÙ.BABBAR.MEŠ\KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia / šá KUR.KUR.MEŠ \
L-36	25c-26a	^{giš} dap-ra-ni\ ^{giš} mes-kan-ni ina[. . .] / ^r ú ¹ -re-ti KÙ.BABBAR. ^r MEŠ ¹ KÙ. ^r SIG ₁₇ .MEŠ ¹ NAGGA.ME[Š . . . AN]. ^r BAR.MEŠ ¹ KUR-ti ŠU-ia šá KUR.KUR.MEŠ\
N-6	19b-20a	^{giš} dap-ra-ni ^{giš} mes-kan-ni\ina ^r KÁ ¹ .MEŠ šá ú- ^r re ¹ -ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ / [. . .] ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
N-8	20b-21a	^{giš} dap-ra-ni\ ^{giš} mes-kan-ni ina KÁ.MEŠ šá ú- ^r re ¹ -ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ [. . .] / KUR-ti ŠU-ia šá KUR.KUR.MEŠ
N-12	19c-20a	^{giš} dap- ^r ra ¹ -ni ^r giš ¹ m[es-kan-ni . . .] / ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
N-13	20b	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ[-ša] ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ UD.K[A.]BAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
N-16	18b-19a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-ša ú-re-ti / KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ ^r AN ¹ .BAR.MEŠ KUR-ti\ŠU-ia šá KUR.KUR.MEŠ
N-17	19b-20a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-ša ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ . ^r MEŠ ¹ NAGGA.MEŠ ZABAR.MEŠ\ / [. . . KUR]- ^r ti ŠU-ia šá ¹ KUR.KUR.MEŠ
N-19	19b-20a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-ša ú-re-ti KÙ.BABBAR.MEŠ / KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
P-3	20b-21a	^{giš} dap-ra-ni ^{giš} mes\kan [?] -ni [?] ina KÁ.MEŠ-ša ú-r[e-]ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia / KUR.KUR.MEŠ
P-4	19b-20a	^{giš} dap-ra-ni / ^{giš} mes-kan-ni ina KÁ. ^r MEŠ ¹ -ša ú-re-ti KÙ.BABBAR.MEŠ KÙ ¹ .SIG ₁₇ .MEŠ NAGGA.MEŠ\ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-1	20b-21a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ ¹ .MEŠ-ša / [. . .] KUR-ti ŠU-ia šá KUR.KUR.MEŠ

S-2	18b-19a	<i>giš</i> dap-ra-ni <i>giš</i> mes-kan-ni ina KÁ.MEŠ-ša ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ / ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-3	19a	[. . . <i>giš</i> mes-kan]-ni ina KÁ.MEŠ-ša ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-4	19b	<i>giš</i> dap-ra-ni <i>giš</i> mes-kan-ni ina KÁ.MEŠ-ša ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.[MEŠ . . .]KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-6	17b-19a	<i>giš</i> dap-ra-ni \ <i>giš</i> [mes-kan-ni . . .] / \ ũ-re-ti KÙ.BABBAR.MEŠ KÙ ¹ .SIG ₁₇ .MEŠ \ NAGGA.MEŠ \ U[D.KA.BAR.MEŠ . . .] / ŠU-ia šá KUR.KUR.MEŠ
S-7	18b-19a	<i>giš</i> dap-ra-ni <i>giš</i> mes-kan-ni ina KÁ.MEŠ-ša ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ / \ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-8	18b-19a	[. . .] / ina KÁ.MEŠ-ša ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.[M]EŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-11	18b-19a	<i>giš</i> dap ¹ -ra-ni <i>giš</i> mes-kan-ni ina KÁ.MEŠ-ša ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR\MEŠ / AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-15	18b-19a	<i>giš</i> dap-ra-ni <i>giš</i> mes-kan-ni ina KÁ.[MEŠ]-ša ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ[AN.BAR].MEŠ KUR-ti / [. . .]
S-17	19b-20a	<i>giš</i> dap-ra-ni <i>giš</i> mes-kan-ni ina KÁ.MEŠ-ša ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN. ¹ BAR ¹ .MEŠ KUR-ti ŠU-ia / \ ¹ ša ¹ KUR.KUR.MEŠ
S-20	18b-19a	<i>giš</i> dap-ra-ni <i>giš</i> ¹ mes-kan-ni ina KÁ.MEŠ-ša ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ / KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-21	17c-18	<i>giš</i> dap-ra- ¹ ni ¹ / <i>giš</i> mes-kan-ni ina KÁ.MEŠ-ša ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.[KUR].MEŠ
S-22	18b-19a	<i>giš</i> dap-ra-ni . . . / ina KÁ.MEŠ-ša ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ . . . ŠU-ia šá . . .
S-a-1	18b-19a	<i>giš</i> dap-ra-ni <i>giš</i> mes-kan-ni ina KÁ.MEŠ-ša / ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ

S-a-2	18c-19a	AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ ^{giš} dap ¹ -ra-ni / ^{giš} mes-kan-ni {ina} KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-t[i Š]U-ia ¹ šá ¹ KUR.KUR.ME[Š]
S-b-1	18b-19a	^{giš} da[p-ra-ni . . .] / ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-b-2	18b-19a	^{giš} dap-ra-ni ^{giš} mes ¹ -kan- ¹ ni ina ¹ KÁ.MEŠ-šá ú-re-[ti KÙ]. ¹ BABBAR.MEŠ ¹ / [. . . U]D.KA.BAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-c-4	19b-20a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ UD.KA[.BAR . . .] / AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-d-1	18b-19a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ / ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
S-d-2	18b-19a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti / KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
T-2	18c-19a	^{giš} dap-ra-ni ¹ ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú ¹ -re-ti / KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-[ia . . . KUR.K]UR.MEŠ
T-6	18b-19a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá / ¹ ú ¹ -re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ AN.[NA].MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
T-7	18b-19a	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.[BABBAR.MEŠ KÙ.SIG ₁₇].MEŠ NAGGA.MEŠ ZABAR.MEŠ [?] / AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
T-8	18b-19a	^{giš} dap-ra-ni ¹ ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA\MEŠ ZABAR.MEŠ / AN.BAR.MEŠ\ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
Y-10	25b-26	^{giš} dap-ra-ni / [. . . K] ¹ Á.MEŠ ¹ -šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ U AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
Y-11	27b	^{giš} dap-ra-ni ^{giš} mes-kan-ni KÁ.MEŠ-šá ú-re-ti
Y-45	27b	^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ [. . .]

Y-46	27b	<i>giš</i> dap-ra-ni <i>giš</i> mes-kan-ni ina KÁ.MEŠ[-šá ú]-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ U[D.KA.BAR.MEŠ . . .]
Y-47	26b-27a	[. . . NAGGA].MEŠ ZABAR.MEŠ AN.BAR.MEŠ / (KUR-ti ŠU- ia) ša KUR.KUR.MEŠ
Y-60	27a	[. . .] ú-[re]-ti KÙ.BABBAR.ʽMEŠ KÙʽ.[SIG ₁₇ .MEŠ . . .] ʽUD.KAʽ.BAR.MEŠ AN.ʽBAR.MʽEŠ (KUR-ti ŠU-ia) šá KUR.KUR.[MEŠ]
Z-10	17b	ʽ <i>giš</i> dap-raʽ-ni ʽ <i>giš</i> [mes-kan-ni] ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .DIŠ.MEŠ ʽANʽ.ʽNA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.ʽMEŠʽ
WFL-2	18b-19a	<i>giš</i> dap-ra-ni <i>giš</i> mes-kan-ni ina KÁ.MEŠ-šá / ʽúʽ-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ AN.NA.MEŠ UD.KA.BAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
WFL-13	1b-2a	[. . .] / KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ KUR-ti ŠU-ia šá K[UR.KUR.MEŠ]
WFL-19	1	[. . .] <i>giš</i> mes-kan-ni ina KÁ[.MEŠ-šá ú]-re-ti[. . .]
WFL-22	3	[. . . K]Á.MEŠ-šá ú-re-ti KÙ.B[ABBAR . . .]
WFL-24	3a	[. . .] KUR-ti ŠU-ia šá KUR.KUR.MEŠ
M-niche	30b-31	<i>giš</i> dap-ra-ni <i>giš</i> mes-kan-ni ina KÁ.MEŠ-šá / ʽúʽ-re-ti KÙ.BABBARʽ.MEŠ ʽKÙʽ.ʽSIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
Aleppo 2	19b-20a	<i>giš</i> dap-ra-ni <i>giš</i> mes-kan-ni [. . .] / šá KUR.KUR.MEŠ
AO 19856	20b-21a	<i>giš</i> dap-ra-ni <i>giš</i> mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti / KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
Ash L. 109.1	15b	[. . .] ŠU-ia šá KUR.KUR.MEŠ
Charité	25-26a	<i>giš</i> dap-ra-ni <i>giš</i> mes-kan-ni ina KÁ[.MEŠ-šá . . .] / KUR.KUR.MEŠ
Detroit 50.32	26b-27a	<i>giš</i> dap-ra-ʽni <i>giš</i> [mes-kan-ni . . .] / [. . .] ŠU-ia šá KUR.KUR.MEŠ
HMA	22b	[. . . ZABAR.M]EŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
LA 71.73.1b	22b-23	[. . .] / ina KÁ.MEŠ-šá ú-ʽre-ti KÙ.BABBAR.Mʽ[<i>EŠ</i> . . .]
Lyon 531	21b-22a	<i>giš</i> dap-ra-ni <i>giš</i> mes-kan-ni / [. . . KÙ.BABBAR.ME]ʽŠ KÙ.SIG ₁₇ .MEʽ[Š]ʽNAGGAʽ.MEŠ ZABAR.MEŠ[. . .]
NCMI 4	5	[. . . KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.S[IG ₁₇ .MEŠ . . .]
O.274	25b-26a	<i>giš</i> dap-ra-ni <i>giš</i> mes-kan-ni ina K[Á.MEŠ-šá] ʽúʽ-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ

O.277	28b-29a	/ KUR-ti ŠU-ia šá KUR.KUR.MEŠ ^{giš} dap-ra-ni ^{giš} mes-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ / KUR-ti ŠU-ia šá KUR.KUR.MEŠ ^{giš} dap-ra-ni / ^{giš} [m]es-kan-ni ina KÁ.MEŠ-šá ú-re-ti KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ NAGGA.MEŠ ZABAR.MEŠ AN.BAR.MEŠ KUR-ti ŠU-ia šá KUR.KUR.MEŠ
Zurich 1913	20c-21a	

Line 22

B-5	16b	[. . . a-pe-lu-ši]-na-ni[. . .]
B-8	4b	šá a-pe-lu-ši-na-ni a-na ma-a ³ -diš al-qa-a ina ŠÀ-bi ú-kín
B-9	2c	ʾšá a-pe-lu-ši-na-ni a-na ma-a ³ -diš al-qa-a ina ŠÀ-bi ú-ʾkín
B-10	2c	šá a-pe-lu-ši-na-ni a-na ma-a ³ -diš al-qa-a ina ŠÀ-ʾbi ú-kín ¹
B-11	2b	ʾšá a-pe-lu-ši-na-ni a-na ma-a ³ [-diš . . .]
B-17	4b	šá a-pe-lu-ši-na-ni a-na ma-a ³ -diš al-qa-a ina ŠÀ-bi ú-kín
B-18	2b	šá a-pe-lu-ši-[na-ni]ʾa-na ma-a ³ -diš al-qa-a ina ŠÀ-bi ú-kín ¹
B-19	2b	šá a-pe-lu-ši-na-ni a-na ma-a ³ -diš al-qa-a ina ŠÀ-bi ú-ʾkín ¹
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B-28	17c	[. . .]
B-30	16c	šá a-pe-lu-ši-na-ni a-na ma-a ³ -diš al-qa-a ina ŠÀ-bi ú-kín
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D-7	18c	šá a-pe-lu-ši-na-ni a-na ma-a ³ -diš al ¹ -qa-a ina ŠÀ-bi ú-kín
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N-13	20c-21	šá a-pe-lu-ši-na-ni a-na ma-a ^ʔ -diš al-qa- ^ʀ a ^ʀ / ina ŠÀ-bi ú-kín
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S-7	19b	šá a-pe-lu-ši-na-ni a-na ma-a ^ʔ -diš al-qa-a ina ŠÀ-bi ú-kín
S-8	19b	^ʀ šá ^ʀ a-pe-lu-ši-na-ni a-na ma-a ^ʔ -diš al-qa-a ina ŠÀ-bi [. . .]
S-11	19b	šá a-pe-lu-ši-na-U-ni a-na ma-a ^ʔ -diš al-qa-a ina ŠÀ-bi ú-kín
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S-17	20b	šá a-pe-lu-ši-na-ni a-na ma-a ^ʔ -diš ^ʀ al ^ʀ -qa-a ina ŠÀ-bi ú-kín
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S-c-4	20b	šá a-pe-lu-ši-na-ni a-na ma-a ^ʔ -diš al-qa-a ina ŠÀ-bi ú-kín
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Manuscripts with Very Different Contents

H-6

1. É.GAL ^PAš-šur-PAP-A ŠID Aš-šur nī-šit ^hBAD \ u ^dMAŠ na-ra-am \
2. ^dA-nim ʳu¹ ^dDa-gan ka-šu-uš \ DINGIR.MEŠ \ GAL.MEŠ MAN dan-nu \
3. MAN ŠÚ MAN ^{kur}Aš-šur¹ A TUKUL-MAŠ MAN GAL¹-e MAN \ dan-ʳni¹
MAN ŠÚ MAN ^{kur}Aš-šur \ A 10-ÉRIN.TÁḤ MAN ŠÚ
4. [M]AN ^{kur}Aš-šur-ma eṭ-lu qar-du šá ina ^{giš}TUKUL-ʳti¹ Aš-šur EN-šú \ DU.ʳDU-
ku¹-ma \
5. ina mal-ki.MEŠ šá kib-rat LÍMMU-ta šá-nin-šú la-a TUKU-ʳú¹ \ ^{lu}SIPA \
6. [t]ab-ra-te¹ la a-di-ru GIŠ.LÁ ʳe-du¹-ú gap-šú šá ma-ʳḥi-ra¹ la-a TUKU-ú \
7. MAN mu-šak-niš la ʳkan¹-šu-te-šú šá nap-ḥar ʳkiš¹-šat UN.MEŠ \ i-ʳpe¹-lu
NÍ[TA d]an-nu \
8. mu-kab-bi-is GÚ ʳa-a¹-bi-šú da-a-iš kul-lat KÚR.MEŠ ʳmu¹-pa-ʳri¹-ru \ [k]i-iṣ-ri
\
9. mul-tar-ḥi MAN šá ina ^{giš}TUKUL-ti ʳDINGIR¹.MEŠ GAL.MEŠ EN.MEŠ-šú \
D[U.D]U-ku-ma KUR.KUR.MEŠ \
10. DÙ-ši-na ŠU-su ʳKUR-ud¹ ḥur-šá-ni ʳDÙ¹-šú-nu i-pe-lu-ma \ ʳbi¹-lat-su-ʳnu¹ \
im-ḥu-ru \

11. ^ʀša¹-bit li-i-tí ^ʀśá-kín¹ li-i-te¹ UGU DÛ-ši-na KUR.KUR.MEŠ \ ^ʀe-nu¹-ma \ Aš-
šur EN \
12. na-bu-ú MU-ia \ mu-šar-bu-ú \ MAN-ti-a ^{giš}TUKUL-šú \ la pa-da-a \ a-na i-da-at
 \
13. EN-ti-a lu-ú it-^ʀmuḥ ÉRIN.ḪI.A¹.MEŠ ^{kur}Lu-ul-^ʀlu¹-me-e DAGAL.MEŠ \ ina qé-
reb \ tam-ḥa-ri \
14. ina ^{giš}TUKUL.MEŠ lu ú-^ʀšam-qit ina re-šu¹-te śá ^dŚá-maš u ^dIŠKUR
DINGIR.MEŠ \ tik-li-a \ ÉRIN.ḪI.A.MEŠ \
15. KUR.KUR Na-i-ri ^{kur}Ḫab-^ʀḫi ^{kur}Šu-ba¹-re-e ^ʀu¹ KUR.NI-RIB GIN₇ ^dIŠKUR ra-
ḫi-ši \ UGU-šú-nu ^ʀáš-gu-um¹ \
16. MAN śá TA e-ber-tan ^{íd}ḪAL.HAL a-di ^{kur}Lab-na-na u A.AB.BA \ ^ʀGAL-te¹ \
^{kur}La-qe-^ʀe¹ \
17. ana si-ḫír-ti-śá ^{kur}Su-ḫi a-di ^{uru}Ra-^ʀpi¹-qi ana GÌR.2-šú \ ú-šék-ni-śá \ TA SAG e-
ni \
18. ^{íd}Su-ub-na-at a-di ^{kur}Ú-ra-ar-tí ŠU-su KUR-ud \ TA KUR NI-RI¹-BE \ śá ^{kur}Kir-
ru-ri \
19. a-di ^{kur}Gíl-za-ni TA e-ber-tan ^{íd}Za-ba KI.TA a-di \ ^{uru}DU₆-Ba-a-ri \ śá el-la-an
^{k[ur]}Za-^ʀban¹ \
20. TA ^{uru}DU₆-śá-Ab-ta-a-ni ^ʀa-di ^{uru}DU₆ \ śá-Za-ab-da-a-ni \ ^{uru}Ḫi-ri-mu ^{uru}Ḫa-ru-tu \
21. ^{kur}bi-ra-a-te śá ^{kur}Kar-du-ni-áš ana mi-^ʀiṣ-ri¹ \ KUR-a ú-ter \ TA KUR.NI-RIB
^ʀśá¹ ^{kur}Ba-bi-te \
22. a-di ^{kur}Ḫaš-mar a-na UN.MEŠ KUR-ia ^ʀam¹-nu \ ina KUR.KUR.MEŠ \ śá a-pe-
^ʀlu¹-š[i-n]a-ni «LÚ» \
23. ^{lú}GAR-nu-te-(i)a al-ta-kan ur-du-^ʀti¹ \ ú-pu-šú \ ^PAš-šur-^ʀPAP-A¹ NUN-ú na-a-du
 \
24. pa-líḫ DINGIR¹.MEŠ GAL.MEŠ¹ { . . . } ^{uru}Kal-ḫu { . . . } ana eš-šú-te aš-bat \ { . . . }
É.^ʀGAL¹ ^{giš}e-re-ni É.GAL ^ʀgišSUR¹.MÌN É.GAL \
25. ^{giš}dap-ra-ni É.GAL ^ʀgišTÚG.MEŠ¹ É.GAL ^{giš}^ʀmes¹-kan-ni \ É.GAL ^{giš}bu-^ʀuṭ¹-ni [.
 . .] ^{giš}tar-^ʀpi¹-i \ { . . . }
 . .]
26. ina qé-reb-šú ad-de { . . . } ^ʀKÙ.BABBAR¹ KÙ.^ʀSIG₁₇¹ AN¹.^ʀNA¹ UD.KA.^ʀBAR¹ \
KUR.KUR śá a-pe \ lu-ši-na-ni ana ma-a²-^ʀdiš al-qa¹-a ina ^ʀŠÀ¹{-bi} ú-kín \

Appendix 5: Catalog of Manuscripts of the Standard Inscription

The following catalog contains all manuscripts of the Standard Inscription extant today, that are known to me. The sigla of the manuscripts of the Standard Inscription used here are the same sigla as can be found in Meuszyński 1981, Paley & Sobolewski 1987, and Paley & Sobolewski 1992 for the artifacts from the Northwest Palace. These sigla correspond to the primary contexts of the manuscripts, which have been reliably reconstructed in these three monographs, facilitating immediate contextualization of the manuscripts and their readings in relation to one another. If the primary context of a manuscript of the Standard Inscription is not known, its siglum corresponds to its modern location or its publication. In the sigla indicating the primary context of the manuscripts, a capital letter indicates a room in the Northwest Palace, a lower-case letter indicates a doorway, and a number indicates an orthostat or sculpture in the sequence initiated by Layard and continued by twentieth century excavators. These locations are based on the initial notes of Layard, schematized in Plan III in Layard 1849a, and updated and corrected in Meuszyński 1981, Paley & Sobolewski 1987, and Paley & Sobolewski 1992. The best plan on which to see the locations of the orthostats is Paley & Sobolewski 1987, Plan 2, though most of the artifacts can also be located on the original plan of Layard. Most of the Standard Inscription sigla have a capital letter followed by a number, e.g., N-12 indicating the twelfth orthostat in Layard's sequence in Room N in the Northwest Palace, while N-13 would be a neighboring orthostat to N-12. A few sigla are of the form B-b, which are the sigla of thresholds, in this case the threshold in Door b in Room B. Some sigla have three elements, e.g., G-e-2, indicating the second orthostat in Layard's sequence in Doorway e in Room G. In this case, G-e-1 is on the opposite side of the doorway from G-e-2, as indicated on the plans in the publications just mentioned. Finally, it should be noted that one manuscript of the Standard Inscription is on a colossus, E-c-2, indicating Room E, Doorway c, colossus 2.

In addition to updated publication information, the catalog gives the numbers of lines of the Standard Inscription that are preserved on the manuscripts (column 3), according to the lineation in Grayson's edition in RIMA 2.0.101.23. This is followed by a column indicating the number of lines of inscription on the manuscript (column 4). Other key information for this dissertation are the artifact type of each manuscript (column 7) and the notes on text format (column 9), which provide information on script density at the ends of manuscripts, as well as how the inscriptions on manuscripts end. Such information is key to the arguments of Chapter Seven. Finally, it should be noted that I have tried to thoroughly indicate where photographs of the manuscripts can be found. In some cases, however, no photographs, or only illegible photographs, were published. If I include in the score a manuscript for which there are no published photographs, this means that I was able to personally collate or obtain legible photographs of these manuscripts in some other way.

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
B-1	BM 98064	1-14	16	yes	not collated	orthostat
B-2	in situ	uncertain	uncertain	no	not collated	orthostat
B-3	BM 124555 + BM 124556	1[,]21[	uncertain	yes	not collated	orthostat
B-4	BM 124553 + BM 124554 + K.8543	1-2[,]20-21[	uncertain	yes	not collated	orthostat
B-5	BM 124551 + BM 124552	1[,]22[	uncertain	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
B-1	This manuscript clearly ends with <i>ú-šá-áš-kín</i> (the end of a clause, and the end of a <i>Versatzstück</i>), and the scribe spread out his signs at this point in anticipation of ending the inscription at this point.	Meuszyński 1972, Abb. 16 (illegible photo); Paley 1976, pl. 20 (legible photo); museum website (legible photo); photographed 5 May 2015
B-2	uncertain	
B-3	The final preserved line in this manuscript is broken well before the right edge of the relief; it is likely that this manuscript originally contained the entire composition.	BM 124556: Strommenger 1964, fig. 206b (fairly legible photo); both: Layard 1849a, pl. 13, 18 (drawings of the reliefs only); Budge 1914, pl. 18 (illegible photo); museum website (legible photos)
B-4	The final line in this manuscript ends well before the edge of the relief, and it may originally have included the entire composition.	BM 124553: Strommenger 1964, fig. 206a (fairly legible photo); both: Layard 1849a, pl. 14, 19 (drawings of the reliefs only); Budge 1914, pl. 17, 24 (illegible photos); museum website (legible photos; excluding K.8543)
B-5	This manuscript likely originally contained the entire composition, though the end is broken off.	Layard, Ms A, pp. 97-8 (hand copy of complete inscription as discovered in the 19th century, before it was sawed off); Layard 1849a, pl. 20-1 (drawings of the reliefs only); Budge 1914, pl. 17, 23 (illegible photos); museum website (legible photos)

Siglum	Edition or Variants	Catalog or Discussion
B-1	de Filippi 1977, 129-36 (variants); Conradie 1989b, 36ff. (score)	Gadd 1936, 147; Weidner & Furlani 1939, 117; Stearns 1961, 75; Reade 1965, 130; Meuszyński 1972, 49; Meuszyński 1976c, 446-7; Meuszyński 1981, 19-20, Taf. 3,1; Englund 2003, 44
B-2		Meuszyński 1975b, 54; Englund 2003, 44
B-3	de Filippi 1977, 130-36 (variants)	Gadd 1936, 136; Meuszyński 1976c, 453-4; Meuszyński 1981, 19-20, Taf. 2,4; Englund 2003, 45
B-4	de Filippi 1977, 130-36 (variants)	Gadd 1936, 135; Meuszyński 1976c, 453; Meuszyński 1981, 19-20, Taf. 2,4; Reade 1985, 208; Paley & Sobolewski 1987, 84; Englund 2003, 45
B-5	de Filippi 1977, 130-36 (variants)	Gadd 1936, 135; Meuszyński 1976c, 453; Meuszyński 1981, 19, 20, Taf. 2,4; Englund 2003, 45

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
B-6	BM 124550 + GEN 531 + Vatican 14998 + BM 135736 + Nimrud 20 + Mechitharisten (Vienna)	1-2[	uncertain	yes	not collated	orthostat
B-7	BM 124548 + BM 124549	1-2[,]22[	uncertain	yes	not collated	orthostat
B-8	BM 124546 + BM 124547	1-2[,]18-22	uncertain	yes	not collated	orthostat
B-9	BM 124544 + BM 124545	1-2[,]20-22[	uncertain	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
B-6	uncertain	BM 124550: Layard 1849a, pl. 22 (drawing of the relief); Budge 1914, pl. 16, 2 (partially legible photo); museum website (legible photo); GEN 531: Weidner & Furlani 1939, Abb. 57 (legible photo); Dolce & Santi 1995, figs. 34 (legible photo), 37 (fairly legible photo); Vatican 14998: Weidner & Furlani 1939, Abb. 13, 57 (legible photos); Dolce & Santi 1995, figs. 37 (fairly legible photo), 38 (legible photo); BM 135736: Meuszyński 1975b, Abb. 1 (legible photo); museum website (legible photo); Nimrud 20: Meuszyński 1975b, Abb. 2 (illegible photo); Mechitharisten: Bleibtreu 1977, Abb. 1 (legible photo)
B-7	The final line in this manuscript is broken, but probably had the entire final line of the Standard Inscription.	BM 124548: museum website (legible photo); BM 124549: Paley 1976, pl. 18a (illegible photo); museum website (legible photo); both: Layard 1849a, pl. 30 (drawing of the upper relief only); Budge 1914, pl. 16, 23 (partially legible photos)
B-8	This manuscript ends with <i>ú-kín</i> . The final signs are spaced wider and wider apart at the end of the line, filling out the remaining space.	Budge 1914, pl. 15, 22 (partially legible photos); museum website (legible photos)
B-9	This manuscript originally ended with <i>ú-kín</i> .	Layard 1849a, pls. 15, 26 (drawings of the reliefs only); Budge 1914, pl. 15, 22 (partially legible photos); museum website (legible photos)

Siglum	Edition or Variants	Catalog or Discussion
B-6	de Filippi 1977, 130-36 (variants)	Gadd 1936, 135; Weidner & Furlani 1939, 15, 66, 155; Reade 1972, 109; Meuszyński 1975b, 57; Meuszyński 1976c, 441, 453; Bleibtreu 1977; Meuszyński 1981, 19-21, Taf. 2,3; Englund 2003, 46
B-7	Layard, Ms A, p. 93 (variants); de Filippi 1977, 130-36 (variants)	Gadd 1936, 135; Meuszyński 1976c, 453; Meuszyński 1981, 19, 21, 2,3; Englund 2003, 47
B-8	de Filippi 1977, 130-36 (variants)	Gadd 1936, 134; Meuszyński 1976c, 453; Meuszyński 1981, 19, 21, Taf. 2,3; Englund 2003, 47
B-9	Layard, Ms A, pp. 95-6 (variants); de Filippi 1977, 130-36 (variants)	Gadd 1936, 134; Meuszyński 1976c, 453; Meuszyński 1981, 19, 21, Taf. 2,2; Englund 2003, 47

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
B-10	BM 124542 + BM 124543 + in situ + IM -	1[,]20-22	uncertain	yes	not collated	orthostat
B-11	BM 124540 + BM 124541 + in situ	1-2[,]21-22[	uncertain	yes	not collated	orthostat
B-12	Fitzwilliam ANE 3.1942 + in situ	1-22	16	no	not collated	orthostat
B-13	in situ + Mumbai 1	1-22	16	no	not collated	orthostat
B-14	in situ + Bowdoin 1906.4	1-17[	16	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
B-10	This manuscript ends with <i>ú-kín</i> .	Layard 1849a, pl. 27 (drawing of the relief on BM 124542 only); Budge 1914, pl. 14, 21 (partially legible photos); Meuszyński 1975b, Abb. 3 (illegible photo); museum website (legible photos)
B-11	This manuscript originally ended with <i>ú-kín</i> .	Layard 1849a, pl. 16 (drawing of the relief only on BM 124541); Budge 1914, pl. 14, 21 (partially legible photos); Meuszyński 1975b, Abb. 4 (illegible photo); museum website (legible photos)
B-12	According to Meuszyński 1981, 22, this manuscript originally ended with <i>ú-kín</i> .	Fitzwilliam ANE 3.1942: Kinnier Wilson 1962, pl. 31 (legible photo); photographed 9 May 2015; in situ: Meuszyński 1975b, Abb. 5 (illegible photo); Project Mosul (only part of the relief)
B-13	According to Meuszyński 1981, 22, this manuscript originally ended with <i>ú-kín</i> .	in situ: Meuszyński 1975b, fig. 6 (illegible photo); Mumbai 1: Reade 1965, pl. 27a (legible photo)
B-14	This manuscript is badly broken, and it is difficult to tell precisely where the inscription ended. However, what is preserved makes it unlikely that the text went beyond somewhere in line 17.	in situ: Meuszyński 1975b, fig. 7 (illegible photo); Project Mosul (legible photo); Bowdoin 1906.4: Stearns 1961, pl. 15 (legible photo); museum website (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
B-10	de Filippi 1977, 130-36 (variants)	Gadd 1936, 134; Meuszyński 1975b, 58; Meuszyński 1976c, 452; Meuszyński 1981, 19, 21, Taf. 2,2; Reade 1985, 208; Paley & Sobolewski 1987, 84; Englund 2003, 47
B-11	de Filippi 1977, 130-36 (variants)	Gadd 1936, 134; Meuszyński 1975b, 58; Meuszyński 1976c, 452; Meuszyński 1981, 19, 21, Taf. 2,2; Englund 2003, 48
B-12	Layard, Ms A, pp. 93-4 (variants)	Kinnier Wilson 1962, 91; Reade 1965, 130; Meuszyński 1975b, 60; Meuszyński 1976c, 440; Meuszyński 1981, 19, 21-2, Taf. 2,2; Englund 2003, 48
B-13	Layard, Ms A, p. 94 (variants)	Gadd 1936, 230; Weidner & Furlani 1939, 146; Stearns 1961, 78; Reade 1965, 122; Meuszyński 1975b, 59; Meuszyński 1976c, 434-5; Meuszyński 1981, 19, 22, Taf. 2,1; Englund 2003, 49
B-14	Layard, Ms A, p. 94 (variants)	Stearns 1961, 28; Reade 1965, 130; Meuszyński 1975b, 60; Meuszyński 1976c, 438; Meuszyński 1981, 8, 19, 22, Taf. 2,1; Englund 2003, 49

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
B-15	BM 124582 + IM - + IM - + IM - + IM - + IM - + in situ	1-18	16	yes	not collated	orthostat
B-16	SKS-Hm 21	1-15[	18	yes	collated 1 June 2015	orthostat
B-17	BM 124538 + BM 124539	1-2[,]20-22	uncertain	yes	not collated	orthostat
B-18	BM 124536 + BM 124537	1-2[,]21-22	uncertain	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
B-15	This manuscript has the beginnings of its lines broken off, but the end of the lines are preserved. <i>ú-ṭa-bi</i> ends the text (end of a clause, but not the end of a <i>Versatzstück</i>), but it is possible that more signs were written below this line, in the broken segment. The signs are written a bit further apart at the end of the last line.	BM 124582: Layard 1849a, 34a (relief only); Gadd 1936, pl. 2 (legible photo); in situ: Meuszyński 1975b, fig. 8 (illegible photo); CDLI (legible photo, relief only); Project Mosul (legible photo)
B-16	The ends of the lines of this manuscript are broken off, and the inscription may have ended with <i>e-na-aḥ-ma</i> , which would be the end of a clause, though not the end of a <i>Versatzstück</i> .	Meuszyński 1976d, fig. 12 (barely legible photo); Marzahn 2004, Abb. 45-6 (legible photo); museum website (legible photo); photographed 1 June 2015 (four photos taken of the whole relief, legible)
B-17	This manuscript ends with <i>ú-kín</i> .	BM 124538: Strommenger 1964, fig. 204b (fairly legible photo); BM 124539: Strommenger 1964, fig. 205 (legible photo); both: Layard 1849a, pls. 24, 33 (drawings of the reliefs only); Budge 1914, pl. 13, 20 (illegible photos); museum website (legible photos)
B-18	This manuscript ends with <i>ú-kín</i> .	BM 124536: Strommenger 1964, fig. 204a (fairly legible photo); BM 124537: Strommenger 1964, fig. 204c (fairly legible photo); both: Layard 1849a, pls. 17, 23 (drawings of the reliefs only); Budge 1914, pl. 13, 20 (illegible photos); museum website (legible photos)

Siglum	Edition or Variants	Catalog or Discussion
B-15	Layard, Ms A, p. 94 (variants)	Gadd 1936, 142; Stearns 1961, 40; Reade 1965, 130; Meuszyński 1975b, 60; Meuszyński 1976c, 456; Meuszyński 1981, 19, 22, Taf. 2,1; Englund 2003, 50
B-16	Layard, Ms A, p. 94-5 (variants); Conradie 1989b, 36ff. (score)	Weidner & Furlani 1939, 92; Meuszyński 1976d, 42; Meuszyński 1981, 19, 22, Taf. 1,4; Englund 2003, 50
B-17	de Filippi 1977, 130-36 (variants)	Gadd 1936, 133; Meuszyński 1976c, 452; Meuszyński 1981, 19, 22-3, Taf. 1,4; Englund 2003, 50
B-18	de Filippi 1977, 130-36 (variants)	Gadd 1936, 133; Meuszyński 1976c, 452; Meuszyński 1981, 19, 23, Taf. 1,3; Englund 2003, 51

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
B-19	BM 124534 + BM 124535	1-2[,]21-22	uncertain	yes	not collated	orthostat
B-20	BM 124532 + BM 124533	1[,]19-22[	uncertain	yes	not collated	orthostat
B-21	Nimrud 21 + Nimrud 22 + in situ	uncertain	uncertain	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
B-19	This manuscript ends with <i>ú-kín</i> .	BM 124534: Strommenger 1964, figs. 202b (fairly legible photo), 203 (legible photo of part of the relief); BM 124535: Strommenger 1964, fig. 202c (fairly legible photo); both: Layard 1849a, pl. 10 (drawing of the relief on the upper register only); Budge 1914, pl. 12, 19 (illegible photos); museum website (legible photos)
B-20	This manuscript originally ended with <i>ú-kín</i> .	BM 124532: Strommenger 1964, fig. 202a (fairly legible photo); both: Layard 1849a, pls. 11-12 (drawings of the reliefs only); Budge 1914, pl. 12, 19 (illegible photos); Paley 1976, pl. 18b (legible photo); museum website (legible photos)
B-21	uncertain	Nimrud 21: Meuszyński 1975b, fig. 12 (illegible photo); Nimrud 22: Meuszyński 1975b, fig. 11 (illegible photo); in situ: Meuszyński 1975b, figs. 10 (left part, illegible photo), 9 (right part, illegible photo)

Siglum	Edition or Variants	Catalog or Discussion
B-19	de Filippi 1977, 130-36 (variants)	Gadd 1936, 133; Meuszyński 1976c, 452; Meuszyński 1981, 19, 23, Taf. 1,3; Englund 2003, 51
B-20	de Filippi 1977, 130-36 (variants)	Gadd 1936, 132; Meuszyński 1976c, 452; Meuszyński 1981, 19, 23, Taf. 1,3; Englund 2003, 51
B-21		Meuszyński 1975b, 61f., Abb. 9, 11-12; Meuszyński 1981, 23, Taf. 1,2; Englund 2003, 51

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
B-23	BM 124531	1-22	18	yes	collated 18 May 2015	orthostat
B-24	Princeton 207 + in situ	1-19[	18 + 1	yes	not collated	orthostat
B-25	in situ	uncertain	18	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
B-23	This manuscript ends with <i>ú-kín</i> . The signs are spaced wider and wider apart toward the end of the final line, and the line does not reach the end of the orthostat.	Layard 1849a, pl. 25 (drawing of the relief only); Budge 1914, pl. 11 (partially legible photo); Strommenger 1964, fig. 191 (fairly legible photo); Orthmann 1975, fig. 198 (legible photo); Paley 1976, pl. 17a (legible photo); Ataç 2010a, 35 (illegible photo); Cohen & Kangas, eds. 2010, 163, fig. 6.4 (fairly legible photo); Bartl 2014, Taf. 3a (illegible photo); museum website (legible photos); photographed 8 May 2015, 12 May 2015, 15 May 2015
B-24	The right sides of the lines in this manuscript are broken off; line 19 is the final line, but it is written beyond the ruled section (i.e., it does not have a bottom ruling), and it begins about half-way across the preserved relief. This suggests that the scribe ran out of ruled space, but had less than a line of text left to copy, and indented his line to place this partial line centrally on the relief. Note, however, that what appears to be a makeshift ruling was scratched, very unprofessionally, beneath this final partial line.	Princeton 207: Stearns 1961, pl. 23 (legible photo); museum website (legible photos); in situ: Meuszyński 1975b, Abb. 14 (legible photo); Project Mosul (legible photo)
B-25	uncertain	Meuszyński 1975b, Abb. 15 (illegible photo); Project Mosul (illegible photo)

Siglum	Edition or Variants	Catalog or Discussion
B-23	de Filippi 1977, 128-36 (variants); Conradie 1989b, 36ff. (score)	Gadd 1936, 131; Meuszyński 1976c, 452; Meuszyński 1981, 23, Taf. 1,2; Englund 2003, 52
B-24	Conradie 1989b, 36ff. (score)	Stearns 1961, 15, 30; Reade 1965, 130; Meuszyński 1975b, 62; Meuszyński 1976c, 467; Meuszyński 1981, 19, 23-4, Taf. 1,1; Englund 2003, 53
B-25		Meuszyński 1975b, 63; Meuszyński 1981, 24, Taf. 1,1; Englund 2003, 53

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
B-26	BM 124530	1-13	18	yes	collated 18 May 2015	orthostat
B-26a	VA 938 + Nimrud 24	1-22	18	no	not collated	orthostat
B-27	BM 124559	illegible traces of signs preserved	uncertain	no	not collated	orthostat
B-28	in situ	1-21[	18	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
B-26	This relief is completely preserved, and ends <i>a-pi-ir</i> , the first half of the phrase <i>a-pi-ir šá-lum-ma-te</i> , "crowned with radiance." The signs in this final line are not spread further apart, and there is apparently no attempt at ending with a complete phrase or clause.	Budge 1914, pl. 10 (legible photo); Meuszyński 1972, fig. 9 (illegible photo); museum website (legible photos); photographed 18 May 2015
B-26a	uncertain	VA 938: Meyer 1970, Abb. 110 (legible photo); Meuszyński 1972, Abb. 3a (legible photo); Meuszyński 1975a, fig. 1 (legible photo); CDLI (legible photo)
B-27	uncertain	Budge 1914, pl. 24 (illegible photo); museum website (legible photo)
B-28	Given the fact that this manuscript is broken on both sides, the inscription may originally have contained the entire Standard Inscription.	Meuszyński 1975b, Abb. 17 (illegible photo), 17a (barely legible photo); Reade 1985, pl. 37b (barely legible photo); Englund 2003, Taf. 5a (legible photo of the bottom half of the inscription); Project Mosul (legible photo of the bottom half of the inscription); Alamy (legible photo of most of the inscription)

Siglum	Edition or Variants	Catalog or Discussion
B-26	de Filippi 1977, 128-36 (variants); Conradie 1989b, 36ff. (score)	Gadd 1936, 131; Weidner & Furlani 1939, 130; Ravn 1952-1953, 241; Stearns 1961, 37; Reade 1965, 130; Meuszyński 1976c, 452; Meuszyński 1981, 19, 24, Taf. 1,1; Englund 2003, 53
B-26a		Reade 1965, 120, 133; Meuszyński 1972, 37; Meuszyński 1975a, 37; Meuszyński 1975b, 63; Meuszyński 1976c, 433; Meuszyński 1981, 19, 24, Taf. 1,1; Englund 2003, 54
B-27	de Filippi 1977, 130-36 (variants)	Gadd 1936, 136; Meuszyński 1976c, 454; Meuszyński 1981, 19, 24, Taf. 3,3; Englund 2003, 54
B-28		es-Soof 1963, 66; Meuszyński 1975b, 65; Meuszyński 1981, 24, Taf. 3,2; Englund 2003, 54

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
B-30	Fitzwilliam ANE.44.1927 + BM 124560	1-22	16	yes	collated 9 May 2015 (Cambridge), 18 May 2015 (BM)	orthostat
B-31	in situ	1-22	16	no	not collated	orthostat
B-32	Ash 1982.224	1-11	16	yes	collated 16 May 2015	orthostat
C-2	uncertain	uncertain	uncertain	no	not collated	orthostat
C-3	BM 98063	1-14	18	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
B-30	The final line in this manuscript is fit tightly in the last ruled line.	Fitzwilliam ANE.44.1927: Weidner & Furlani 1939, Abb. 80 (legible photo); museum website (illegible photo); photographed 9 May 2015; BM 124560: Schäfer & Andrae 1925, 534 (fairly legible photo); Orthmann 1975, fig. 201 (legible photo); Paley 1976, pl. 21d (fairly legible photo); Ataç 2010a, 34, fig. 29 (barely legible photo); museum website (legible photo); photographed 15 May 2015; both: Weidner & Furlani 1939, Abb. 81 (fairly legible photos)
B-31	uncertain	Meuszyński 1975b, Abb. 18 (illegible photo)
B-32	This manuscript ends KUR.KUR.MEŠ, in the middle of a clause; the signs are spaced evenly apart in the final line, suggesting that the scribe simply stopped copying his inscription when he ran out of space.	Weidner & Furlani 1939, Abb. 5, 76 (fairly legible photo); photographed 16 May 2015
C-2	uncertain	Place 1867, pl. 49,2 (relief only); Pillet 1962, pl. XXI, Fig. 25 (illegible photo)
C-3	The manuscript is generally well-preserved and clearly originally ended <i>a-di e-reb</i> , in the middle of a phrase, at the end of the ruled space provided.	Meuszyński 1976d, fig. 5 (illegible photo); museum website (fairly legible photo); photographed 5 May 2015

Siglum	Edition or Variants	Catalog or Discussion
B-30	de Filippi 1977, 128-36 (variants); Conradie 1989b, 36ff. (score)	Gadd 1936, 136; Weidner & Furlani 1939, 99, Abb. 80; Stearns 1961, 40; Reade 1965, 130; Meuszyński 1976c, 440, 454; Meuszyński 1981, 19, 24, Taf. 3,2; Englund 2003, 55
B-31		Meuszyński 1975b, 66; Meuszyński 1981, 25, Taf. 3,1; Englund 2003, 55
B-32	Conradie 1989b, 36ff. (score)	Weidner & Furlani 1939, 11, n. 42, 92, 112, 162; Meuszyński 1981, 19, 25, Taf. 3,1; Englund 2003, 56
C-2		Meuszyński 1981, 28, Taf. 4,1; Englund 2003, 58
C-3	de Filippi 1977, 129-36 (variants); Conradie 1989b, 59ff. (score)	Gadd 1936, 146; Reade 1965, 131; Meuszyński 1975a, 22; Meuszyński 1976c, 446; Meuszyński 1976d, 41-2; Meuszyński 1981, 28, Taf. 4,1; Englund 2003, 59

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
C-4	AO 19846	1-15	18	yes	collated 3 June 2015	orthostat
C-5	in situ	1-22 [?]	18	no	not collated	orthostat
C-6	Miho Museum	1-16[	uncertain	yes	not collated	orthostat
C-7	Ny Carlsberg Glyptotek ÆIN 1723 + Nimrud 25 + Nimrud 26 + Nimrud 27 + Nimrud 28	1-22 [?]	18	no	not collated	orthostat
C-8	Glasgow 28.35 + MMA 32.143.11 + Nimrud 29	1-8[	uncertain	yes	not collated	orthostat
C-10	VMFA 56.22 + IM - + in situ	1-8[	uncertain	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
C-4	This manuscript originally ended <i>a-lik pa-ni-a</i> , in the middle of a clause, at the end of the ruled space.	Meuszyński 1975a, fig. 27 (barely legible photo); museum website (illegible photo); photographed 3 June 2015
C-5	uncertain	Meuszyński 1976d, fig. 1a-b (illegible photo)
C-6	The bottom half of this relief is broken off, and it is impossible to know how the inscription ended.	Paley 1999, pl. 1 (legible photo)
C-7	uncertain	Ny Carlsberg Glyptotek ÆIN 1723: Paley 1976, pl. 22a (legible photo); Møller 1995, p. 81 (legible photo); Nimrud fragments: Meuszyński 1976d, Abb. 6-9, 16 (illegible photos)
C-8	The bottom half and left side of this inscription are broken off, and it is impossible to know how the inscription ended.	Glasgow 28.35: Meuszyński 1976d, fig. 11 (legible photo); museum website (legible photo); MMA 32.143.11: Stearn 1961, pl. 36 (legible photo); museum website (legible photo)
C-10	The orthostat is broken in the tenth line of the inscription, so it is impossible to be sure where this manuscript ended in the composition, or how the script density was managed at the end of the manuscript.	VMFA 56.22: Stearns 1961, pl. 21 (fairly legible photo); museum website (legible photo, not downloadable); in situ: es-Soof 1963, pl. 2.2 (illegible photo); Meuszyński 1976d, fig. 3 (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
C-4	Conradie 1989b, 59ff. (score)	Gadd 1936, 199; Stearns 1961, 90; Meuszyński 1976c, 465-6; Meuszyński 1976d, 33; Meuszyński 1981, 29, Taf. 4,1
C-5		Meuszyński 1976d, 30; Meuszyński 1981, 29, Taf. 4,1; Englund 2003, 59
C-6	Paley 1999	Meuszyński 1981, 29; Paley 1999; Englund 2003, 60
C-7		Koefoed-Petersen 1956, 33; Stearns 1961, 23-4; Reade 1965, 131; Reade 1972, 109; Meuszyński 1976c, 444; Meuszyński 1976d, 35; Meuszyński 1981, 29, Taf. 4,2; Englund 2003, 60
C-8	Conradie 1989b, 59ff. (score)	Gadd 1936, 235; Stearns 1961, 34; Reade 1965, 131; Meuszyński 1976c, 441, 463; Meuszyński 1976d, 42; Meuszyński 1981, 29, Taf. 4,2; Englund 2003, 60
C-10	Conradie 1989b, 59ff. (score)	Stearns 1961, 30; es-Soof 1963, 68; Meuszyński 1976c, 467, 473; Meuszyński 1976d, 31; Meuszyński 1981, 30, Taf. 4,3; Paley & Sobolewski 1987, 84, pl. 6,31; Englund 2003, 61

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
C-11	Istanbul 4	1-14	18	yes	not collated	orthostat
C-13	VA 943	1-14	18	yes	collated 31 May 2015	orthostat
C-b-1	in situ	last few lines of inscription	uncertain	no	not collated	orthostat
C-b-2	MMA 32.143.8	1-22	18 + 1	yes	not collated	orthostat
C-b-3	in situ	uncertain	uncertain	no	not collated	orthostat
D-1	in situ	1-22	19 + 1	no	not collated	orthostat
D-2	AO 19851	1-22	18	yes	collated 5 June 2015	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
C-11	The relief is well-preserved and the manuscript clearly originally ended <i>ú-šá-áš-kín</i> .	Meuszyński 1975a, fig. 28 (barely legible photo)
C-13	The relief is generally well-preserved and the manuscript clearly originally ended <i>ú-šá-áš-kín</i> .	Meuszyński 1975a, fig. 8 (illegible photo); museum website (illegible photo); photographed 31 May 2015
C-b-1	uncertain	es-Soof 1963, pl. 2,2 (illegible photo); Meuszyński 1976d, fig. 4 (illegible photo); Englund 2003, Taf. 5b (illegible photo)
C-b-2	This manuscript ends <i>ú-kín</i> . The scribe ran out of ruled space, and continued the inscription below the last ruling, completing the inscription about three-quarters of the way across the relief, with the final signs spaced wider apart.	Gadd 1936, fig. 1a (fairly legible photo); Sheeler et al 1946, pl. 4 (fairly legible photo); Stearns 1961, pl. 50 (legible photo); museum website (legible photo)
C-b-3	uncertain	Meuszyński 1976d, fig. 4 (illegible photo)
D-1	According to Meuszyński 1981, 33, the entire Standard Inscription is preserved.	Meuszyński 1972, fig. 1 (illegible photo); Project Mosul (illegible photo)
D-2	The manuscript ends <i>ú-kín</i> ; the signs are spaced further apart at the end of the inscription, and end a few inches before the end of the ruled space.	museum website (illegible photo); photographed 5 June 2015

Siglum	Edition or Variants	Catalog or Discussion
C-11		Gadd 1936, 223; Meuszyński 1975a, 68; Meuszyński 1976c, 442-3; Meuszyński 1981, 30, Taf. 4,3; Englund 2003, 61-2
C-13	Conradie 1989b, 59ff. (score)	Gadd 1936, 210; Stearns 1961, 90; Reade 1965, 131; Meuszyński 1975a, 45; Meuszyński 1976c, 433; Meuszyński 1981, 30, Taf. 4,3; Englund 2003, 62
C-b-1		es-Soof 1963, 68; Meuszyński 1976d, 33; Meuszyński 1981, Taf. 4,4; Englund 2003, 63
C-b-2	Conradie 1989b, 59ff. (score)	Gadd 1936, 236; Weidner & Furlani 1939, 123; Stearns 1961, 39, 81; Reade 1965, 131; Meuszyński 1976c, 463; Meuszyński 1981, 30, Taf. 4,4; Englund 2003, 63
C-b-3		Meuszyński 1976d, 31; Meuszyński 1981, 30, Taf. 4,4; Englund 2003, 63
D-1		Meuszyński 1981, 32-3, Taf. 5,1; Englund 2003, 65
D-2	Conradie 1989b, 79ff. (score)	Gadd 1936, 200; Stearns 1961, 72; Reade 1965, 131; Meuszyński 1976c, 466; Meuszyński 1981, 33, Taf. 5,1; Englund 2003, 65

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
D-3	in situ	1-22	18	no	not collated	orthostat
D-4	in situ	1-22[	18	no	not collated	orthostat
D-5	in situ	1-22	18	yes	not collated	orthostat
D-6	in situ	uncertain	18	yes	not collated	orthostat
D-7	BM 124562	1-22	18	yes	collated 11 May 2015	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
D-3	This manuscript is badly preserved, and my photographs are not very legible, but it is possible to see that the inscription ends <i>ú-kín</i> .	Mallowan 1966, figs. 45, 46 (illegible photos); Meuszyński 1979, fig. 4 (illegible photo); Paley & Sobolewski 1992, fig. 1 (barely legible photo); Project Mosul (legible photo of the upper half of the inscription)
D-4	uncertain	Mallowan 1966, fig. 49 (barely legible photo); Meuszyński 1979, fig. 5 (illegible photo); Paley & Sobolewski 1992, fig. 2 (barely legible photo); Project Mosul (partially legible photo)
D-5	uncertain	Meuszyński 1979, fig. 1 (illegible photo); Project Mosul (legible photo)
D-6	This manuscript is so badly preserved - being damaged by water - that it is impossible to see how it ended.	Mallowan 1966, fig. 47 (legible photo); Meuszyński 1979, fig. 3 (wrongly catalogued as D-8, illegible photo); Project Mosul (legible photo)
D-7	The manuscript ends <i>ú-kín</i> ; the lines are spaced wider apart at the end of the final line.	Layard 1849a, pl. 40 (drawing of the relief only); Budge 1914, pl. 28 (legible photo); Schäfer & Andrae 1925, 540 (legible photo); Collins 2008, 34 (legible photo of one quadrant of the inscription); Ataç 2010a, 23, fig. 19 (fairly legible photo); Cohen & Kangas, eds. 2010, 211, fig. 8.11 (legible photo); museum website (legible photo); photographed 11 May 2015

Siglum	Edition or Variants	Catalog or Discussion
D-3		Meuszyński 1979, 7; Meuszyński 1981, 33, Taf. 5,1; Englund 2003, 66
D-4	Conradie 1989b, 79ff. (score)	Meuszyński 1979, 7; Meuszyński 1981, 33, Taf. 5,2; Englund 2003, 66
D-5		Meuszyński 1979, 7; Meuszyński 1981, 33, Taf. 5,2; Englund 2003, 66
D-6		Meuszyński 1979, 7; Meuszyński 1981, 33, Taf. 5,2; Englund 2003, 66
D-7	de Filippi 1977, 128-36 (variants); Conradie 1989b, 79ff. (score)	Gadd 1936, 137; Stearns 1961, 73; Meuszyński 1976c, 454; Meuszyński 1981, 33, Taf. 5,3; Englund 2003, 67

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
D-8	in situ	1-22	18	yes	not collated	orthostat
D-9	BM 118930	1-4[	uncertain	yes	not collated	orthostat
D-d-3	in situ	partially preserved	uncertain	no	not collated	orthostat
D-d-4	in situ	partially preserved	uncertain	no	not collated	orthostat
E-3	VA 8747 + in situ	1-5[	uncertain	yes	collated 29 May 2015	orthostat
E-4	IM 28143 + in situ	1-16	18	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
D-8	The inscription ends <i>ú-kín</i> .	Laessøe 1963, fig. 3a (barely legible photo); Mallowan 1966, fig. 48 (barely legible photo); Meuszyński 1979, fig. 2 (wrongly catalogued as D-6, illegible photo); Project Mosul (legible photo)
D-9	All that is left of this inscription is a fragment, and it is impossible to know how the inscription ended.	Barnett & Falkner 1962, pl. 121 (legible photo)
D-d-3	uncertain	
D-d-4	uncertain	
E-3	All that is left of this inscription is a fragment, and it is impossible to know how the inscription ended.	Layard 1849a, pl. 40 (relief only); VA 8747: Weidner 1945-1951, 6 (fairly legible photo); in situ: Weidner 1945-1951, Abb. 5 (illegible photo); Meuszyński 1975a, fig. 22 (fairly legible photo); Meuszyński 1979, fig. 8 (legible photo); Paley & Sobolewski 1992, fig. 4 (illegible photo); photographed 28 May 2015
E-4	uncertain	Layard 1849a, 49 (relief only); IM 28143: Weidner 1945-1951, Abb. 4 (illegible photo); Mallowan 1966, fig. 50 (photo of relief only with some signs visible); in situ: Meuszyński 1979, Abb. 9 (legible photo); Paley & Sobolewski 1992, fig. 4 (illegible photo)

Siglum	Edition or Variants	Catalog or Discussion
D-8		Meuszyński 1981, 33, Taf. 5,3; Englund 2003, 67
D-9	de Filippi 1977, 129-36 (variants)	Gadd 1936, 145-6; Barnett & Falkner 1962, 25; Meuszyński 1976c, 451-2; Paley & Sobolewski 1987, 84-5, pl. 6,32; Englund 2003, 67
D-d-3		Meuszyński 1981, 33; Englund 2003, 68
D-d-4		Meuszyński 1981, 33; Englund 2003, 68
E-3	Conradie 1989b, 79ff. (score)	Gadd 1936, 213; Weidner 1937-1939b, 378; Weidner 1945-1951, 143; Reade 1965, 131; Meuszyński 1975a, 57; Meuszyński 1976c, 434; Meuszyński 1979, 10; Meuszyński 1981, 34, Taf. 6,2; Englund 2003, 70
E-4		Weidner 1945-1951, 143; Meuszyński 1979, 10; Meuszyński 1981, 34, Taf. 6,2; Englund 2003, 70

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
E-5	in situ	1-22	22 + 1	yes	not collated	orthostat
E-c-3	in situ	partially preserved	uncertain	no	not collated	orthostat
E-c-4	in situ	uncertain	uncertain	no	not collated	orthostat
F-1	VA 940	1-20[	18	yes	collated 31 May 2015	orthostat
F-2	Nimrud 30 + Nimrud 31 + Nimrud 33 + WCMA 1851.2	]1-18	18	yes	not collated	orthostat
F-3	BM 124584	1-22	18	yes	collated 18 May 2015	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
E-5	The inscription ends <i>ú-kín</i> . The scribe ran out of room, and continued the final line below the last ruling, justified left.	Meuszyński 1972, Abb. 2a (illegible photo); Paley & Sobolewski 1992, fig. 5 (illegible photo); Project Mosul (legible photo)
E-c-3	uncertain	
E-c-4	uncertain	
F-1	The right side of this inscription is broken. It is clear that this is the final line, but it is uncertain where in the Standard Inscription it ended.	Meyer 1970, fig. 113 (legible photo); Meuszyński 1975a, fig. 5 (barely legible photo); Jakob-Rost et al 1992, 171 (text 110, legible photo); CDLI (legible photo of parts of the relief); photographed 31 May 2015
F-2	The left side of this relief is broken off. The inscription appears to end <i>ú-ṭa-bi</i> , at the end of a clause, but not of a section of the composition.	WCMA 1851.2: Stearns 1961, pl. 64 (legible photo); Williams College Museum of Art 2001, front cover (legible photo); museum website (legible photo, not downloadable)
F-3	The inscription ends <i>ú-kín</i> , and the signs are spaced apart in this final line.	Budge 1914, pl. 45 (legible photo); Collins 2008, inside flap (legible photo); Cohen & Kangas, eds. 2010, 161, fig. 6.2 (barely legible photo); museum website (legible photos); photographed 15 May 2015

Siglum	Edition or Variants	Catalog or Discussion
E-5		Meuszyński 1981, 34, Taf. 6,2; Englund 2003, 70
E-c-3		Meuszyński 1981, 34; Englund 2003, 71
E-c-4		Meuszyński 1981, 34; Englund 2003, 71
F-1	Conradie 1989b, 97ff. (score)	Gadd 1936, 209; Weidner & Furlani 1939, 112, 116; Stearns 1961, 89; Reade 1965, 131; Meuszyński 1975a, 41; Meuszyński 1976c, 433; Meuszyński 1981, 36, Taf. 6,3; Englund 2003, 72
F-2	Conradie 1989b, 97ff. (score)	Gadd 1936, 244; Weidner & Furlani 1939, 117; Stearns 1961, 46, 75; Reade 1965, 131; Meuszyński 1976c, 469; Meuszyński 1981, 36-7, Taf. 6,3; Englund 2003, 73
F-3	de Filippi 1977, 129-36 (variants); Conradie 1989b, 97ff. (score)	Gadd 1936, 142; Weidner & Furlani 1939, 117; Stearns 1961, 75; Reade 1965, 131; Meuszyński 1976c, 456-7; Meuszyński 1981, 37, Taf. 6,3; Englund 2003, 73

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
F-4	BM 124585	1-22	18	yes	collated 18 May 2015	orthostat
F-5	in situ	1-11	18	no	not collated	orthostat
F-6	Brooklyn 55.156	1-22	18	yes	not collated	orthostat
F-8	BM 118804	1-22	18	yes	collated 18 May 2015	orthostat
F-9	SKS-Hm 22	1-22	18	yes	collated 1 June 2015	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
F-4	The inscription ends <i>ú-kín</i> .	Budge 1914, pl. 46 (barely legible photo); Strommenger 1964, 191 (legible photo); Cohen & Kangas, eds. 2010, 161, fig. 6.2 (barely legible photo); museum website (legible photos); photographed 18 May 2015
F-5	According to Meuszyński 1981, 37, the beginnings of the lines are broken, and the inscription ends KUR- <i>ia am-nu</i> (end of a clause, but not a section of the composition). I assume this was the original end of the inscription.	
F-6	The inscription ends <i>ú-kín</i> , a few inches before the end of the ruled space.	Stearns 1961, pl. 61 (fairly legible photo); Paley 1976, pls. 1c, 2 (legible photo); Albenda 1994, fig. 5 (fairly legible photo); museum website (legible photos); Google Cultural Institute (legible photo)
F-8	The inscription ends <i>ú-kín</i> .	Meuszyński 1976c, Abb. 10 (illegible photo); Paley 1976, pl. 1a (barely legible photo); photographed 18 May 2015
F-9	The inscription ends <i>ú-kín</i> .	Weidner & Furlani 1939, Abb. 91 (legible photo); Orthmann 1975, fig. 200 (legible photo); Paley 1976, pl. 1b (legible photo); Marzahn 2004, Abb. 4, 43-4, 49 (legible photos); museum website (legible photos); CDLI (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
F-4	de Filippi 1977, 129-36 (variants); Conradie 1989b, 97ff. (score)	Gadd 1936, 142; Weidner & Furlani 1939, 117; Stearns 1961, 75; Reade 1965, 131; Meuszyński 1976c, 457; Meuszyński 1981, 37, Taf. 6,3; 10,1; Englund 2003, 73
F-5		Meuszyński 1981, 37, Taf. 7,1; 10,1; Englund 2003, 73
F-6	Paley 1976, 125-33 (variants); Conradie 1989b, 97ff. (score)	Gadd 1936, 241; Weidner & Furlani 1939, 116; Stearns 1961, 46, 75; Reade 1965, 131; Meuszyński 1976c, 438; Meuszyński 1981, 37, Taf. 7,1; Englund 2003, 74
F-8	Conradie 1989b, 119ff. (score)	Gadd 1936, p. 131; Weidner & Furlani 1939, 117; Stearns 1961, 75; Reade 1965, 131; Meuszyński 1976c, 449; de Filippi 1977, 131; Meuszyński 1981, 37-8, Taf. 7,1; Englund 2003, 74
F-9	Conradie 1989b, 119ff. (score)	Weidner & Furlani 1939, 116; Stearns 1961, 75; Reade 1965, 131; Meuszyński 1976c, 441; Meuszyński 1981, 38, Taf. 7,2; Englund 2003, 75

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
F-12	in situ	1-22	18	no	not collated	orthostat
F-13	Mosul Museum	1-22	18	no	not collated	orthostat
F-14	Mosul Museum	1-22	18	no	not collated	orthostat
F-14c	Bristol H794	1-22[	18	yes	collated 19 May 2015	orthostat
F-15	in situ	]13 [?] -22	uncertain	yes	not collated	orthostat
F-16	LACMA 66.4.4 + Nimrud 32	1-22[	18	yes	not collated	orthostat
F-17	VA 941 + in situ	1-22	18	yes	collated 31 May 2015	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
F-12	According to Meuszyński 1981, 38, the inscription is completely preserved.	
F-13	According to Meuszyński 1981, 38, the inscription is completely preserved.	Project Mosul (illegible photos)
F-14	According to Meuszyński 1981, 38, the inscription is completely preserved.	Project Mosul (illegible photos)
F-14c	The inscription ends <i>ú-kí[n]</i> .	Weidner & Furlani 1939, Abb. 90 (barely legible photo); museum website (illegible photo); photographed 19 May 2015
F-15	The upper half of this relief is broken off. The inscription ends <i>ú-kín</i> , but the signs are so faded that it is difficult to see how they are spaced or whether there were rulings for this final line.	Englund 2003, Taf. 6b (illegible photo); Project Mosul (mostly legible photos); Alamy (illegible photo)
F-16	The right side of this relief is broken off; it is all but certain that it contained the entire Standard Inscription.	LACMA 66.4.4: Weidner & Furlani 1939, Abb. 95 (legible photo); Cohen & Kangas, eds. 2010, 41, fig. 1.20 (legible photo); museum website (legible photos)
F-17	The inscription ends <i>ú-kín</i> , and the signs are spaced apart at the end of this final line.	VA 941: Meuszyński 1975a, fig. 6 (illegible photo); museum website (illegible photo); CDLI (legible photo of parts of the relief); photographed 31 May 2015; in situ: Alamy (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
F-12		Meuszyński 1981, 38, Taf. 7,3; Englund 2003, 75
F-13		Meuszyński 1981, 38, Taf. 7,3; Englund 2003, 76
F-14		Meuszyński 1981, 38, Taf. 7,3; Englund 2003, 76
F-14c	Conradie 1989b, 119ff. (score)	Weidner & Furlani 1939, 113, 116, 126; Stearns 1961, 45; Meuszyński 1976c, 436, 474; Paley 1976, 49-50; Meuszyński 1981, 36; Paley & Sobolewski 1987, 85, pl. 6,33; Englund 2003, 76
F-15		Meuszyński 1981, 38, Taf. 7,4; Englund 2003, 77
F-16	Conradie 1989b, 119ff. (score)	Weidner & Furlani 1939, 126; Stearns 1961, 75; Reade 1965, 131; Meuszyński 1976c, 460; Meuszyński 1981, 35, 38, Taf. 7,4; Englund 2003, 77
F-17	Conradie 1989b, 119ff. (score)	Gadd 1936, 209; Weidner & Furlani 1939, 112, 116, 126; Stearns 1961, 89; Reade 1965, 131; Meuszyński 1975a, 43; Meuszyński 1976c, 433; Meuszyński 1981, 38-9, Taf. 7,4; Englund 2003, 77

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
G-1	in situ	1-22	20	no	not collated	orthostat
G-2	BM 124564	1-22	20 + 1	yes	collated 18 May 2015	orthostat
G-3	BM 124565	1-22	20 + 1	yes	collated 18 May 2015	orthostat
G-4	BM 124566	1-22	20	yes	collated 18 May 2015	orthostat
G-5	Nimrud 11 + Nimrud 12 + Nimrud 13 + Nimrud 14 + Nimrud 15 + Nimrud 16 + Nimrud 17 + in situ	1-22	20	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
G-1	The inscription ends <i>ú-kín</i> .	Project Mosul (legible photo of the right half of the corner)
G-2	The inscription ends <i>ú-kín</i> ; the scribe appears to have run out of space in the ruled lines, and continued the end of the inscription below the last ruling, justified left, and ending about half-way across the relief.	Layard 1849a, pl. 5, 47.2-4 (drawings of the reliefs only); Budge 1914, pl. 30 (legible); Hrouda 1965, Taf. 52.2 (illegible photo); Cohen & Kangas, eds. 2010, 187, fig. 7.5 (barely legible photo); museum website (legible photo); photographed 18 May 2015
G-3	The inscription ends <i>ú-kín</i> . The scribe ran out of room in his ruled space and continued the final line beneath the last ruling, centered on the relief.	Layard 1849a, pl. 5-6 (drawing of the reliefs only); Budge 1914, pl. 31 (fairly legible); Schäfer & Andrae 1925, 534 (barely legible); Strommenger 1964, figs. 194-5 (fairly legible); Canby 1971, 19 (photo of part of the relief only); museum website (legible photos); photographed 15 May 2015
G-4	The inscription ends <i>ú-kín</i> .	Layard 1849a, pl. 5, 47 (drawings of the reliefs only); Budge 1914, pl. 32 (barely legible); museum website (legible photos; check there for more); photographed 15 May 2015
G-5	According to Meuszyński 1981, 44, the entire Standard Inscription is on this relief.	

Siglum	Edition or Variants	Catalog or Discussion
G-1		Meuszyński 1981, 44, Taf. 8,1; 10,1; Englund 2003, 79
G-2	de Filippi 1977, 128-36 (edition; this was her master text); RIMA 2.0.101.23 (pp. 275-6) (edition; this was his master text); Conradie 1989b, 145ff. (score)	Gadd 1936, 137; Weidner & Furlani 1939, 92; Stearns 1961, 31, 44, 76; Reade 1965, 131; Canby 1971, 52; Meuszyński 1976c, 454; Meuszyński 1981, 44, Taf. 8,1; Englund 2003, 80
G-3	de Filippi 1977, 129-36 (variants); Conradie 1989b, 145ff. (score)	Gadd 1936, 137; Stearns 1961, 23, 44, 76; Reade 1965, 131; Canby 1971, 50; Meuszyński 1976c, 454-5; Meuszyński 1981, 44, Taf. 8,1; Englund 2003, 80
G-4	de Filippi 1977, 129-36 (variants); Conradie 1989b, 145ff. (score)	Gadd 1936, 137; Stearns 1961, 36, 43, 76; Reade 1965, 132; Canby 1971, 52; Meuszyński 1976c, 455; Meuszyński 1981, 44, Taf. 8,1; Englund 2003, 80
G-5		Meuszyński 1981, 44-5, Taf. 8,1-2; Englund 2003, 80

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
G-6	BM 124567	1-22	20	yes	collated 18 May 2015	orthostat
G-7	MMA 32.143.6	1-22	20	yes	not collated	orthostat
G-8	MMA 32.143.4	1-22	20	yes	not collated	orthostat
G-9	S.856.3.1	1-19	20	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
G-6	The inscription ends <i>ú-kín</i> .	Layard 1849a, pl. 9(?), 44,8 (drawings of the reliefs only); Budge 1914, pl. 33, 52,1 (barely legible); Schäfer & Andrae 1925, 533 (fairly legible); museum website (legible); photographed 15 May 2015
G-7	The inscription ends <i>ú-kín</i> ; the final line has the last signs spaced wide apart, and the inscription ends long before the edge of the relief.	Layard 1849a, pl. 9 (drawing of relief only); Sheeler et al 1946, pl. 1 (barely legible photo); Stearns 1961, pl. 37 (legible photo); museum website (legible photo)
G-8	The inscription ends <i>ú-kín</i> ; the final line has the last signs spaced wide apart, and the inscription ends long before the edge of the relief.	Layard 1849a, pl. 8, 43, 7; 44, 1; 48, 1; 52, 3, 6 (reliefs only); Sheeler et al 1946, pl. 2 (barely legible photo); Stearns 1961, pl. 4 (legible photo); museum website (legible photo)
G-9	The inscription ends A.AB.BA.MEŠ (end of a phrase). There are three rulings below the inscription in this manuscript, as there are in G-10, as well as rulings drawn between the rulings on which the inscription was drawn. Note that this phenomenon occurs in reliefs G-9, G-10, and G-11, suggesting that these reliefs were ruled together, and separately from the other adjacent reliefs.	Stearns 1961, pl. 55 (fairly legible photo); Cohen & Kangas, eds. 2010, 24, fig. 1.12 (barely legible), pl. 2.1 (legible), fig. 7.1 (barely legible)

Siglum	Edition or Variants	Catalog or Discussion
G-6	de Filippi 1977, 129-36 (variants); Conradie 1989b, 145ff. (score)	Gadd 1936, 138; Weidner & Furlani 1939, 135; Stearns 1961, 77; Reade 1965, 132; Canby 1971, 51; Meuszyński 1971, 35, 41; Meuszyński 1975a, 40; Meuszyński 1976c, 455; Meuszyński 1981, 45, Taf. 8,2; Englund 2003, 80
G-7	Conradie 1989b, 145ff. (score)	Gadd 1936, 236; Weidner & Furlani 1939, 136; Stearns 1961, 34, 43, 77; Reade 1965, 132; Meuszyński 1971, 51; Reade 1972, 109, n. 73; Meuszyński 1976c, 463; Meuszyński 1981, 45, Taf. 8,2; Englund 2003, 81
G-8	Conradie 1989b, 145ff. (score)	Gadd 1936, 235; Weidner & Furlani 1939, 136; Stearns 1961, 21, 44; Reade 1965, 132; Meuszyński 1971, 50; Meuszyński 1976c, 462-3; Meuszyński 1981, 45, Taf. 8,2; Englund 2003, 81
G-9	Conradie 1989b, 169ff. (score)	Weidner & Furlani 1939, 135, n. 246; Stearns 1961, 42, 77; Reade 1965, 132; Meuszyński 1971, 41; Meuszyński 1976c, 442; Meuszyński 1981, 45, Taf. 8,3; Englund 2003, 81

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
G-10	BM 124569	1-22	20	yes	collated 18 May 2015	orthostat
G-11	S.856.3.2	1-22	20	yes	not collated	orthostat
G-12	BM 124568	1-22[	20	yes	collated 18 May 2015	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
G-10	The inscription ends <i>ú-kín</i> , and the signs are spaced apart at the end of this final line. The rulings in this relief appear to have been drawn twice. There are three rulings below the inscription, spaced wider apart than the other rulings. Between the rulings on which the inscription is drawn, there are other rulings visible, drawn about the same distance apart as those below the inscription. I suggest that the first rulings were considered too far apart, and were redrawn closer together. Note that this phenomenon occurs in reliefs G-9, G-10, and G-11, suggesting that these reliefs were ruled together, and separately from the other adjacent reliefs.	Layard 1849a, pl. 43,2-5 (drawings of the reliefs only); Budge 1914, pl. 35 (fairly legible photo); Schäfer & Andrae 1925, 532 (barely legible photo); Barnett & Forman 1970, pl. 2 (illegible photo); Meuszyński 1971, fig. 1 (illegible photo); Cohen & Kangas, eds. 2010, 38, fig. 1.19 (fairly legible photo), fig. 7.2 (fairly legible photo); museum website (barely legible photo); photographed 18 May 2015
G-11	The inscription ends <i>ú-kín</i> . There are three rulings below the inscription in this manuscript, as there are in G-10, as well as rulings drawn between the rulings on which the inscription was drawn. Note that this phenomenon occurs in reliefs G-9, G-10, and G-11, suggesting that these reliefs were ruled together, and separately from the other adjacent reliefs.	Stearns 1961, pl. 5 (barely legible photo); Cohen & Kangas, eds. 2010, inside flap, 60, pl. 3.1 (fairly legible), fig. 5.5 (fairly legible), fig. 7.3 (illegible)
G-12	The inscription ends <i>ú[-kín]</i> ; the right edge of the relief is broken off.	Budge 1914, pl. 34 (barely legible photo); Cohen & Kangas, eds. 2010, 185, fig. 7.4 (barely legible photo); museum website (barely legible photo); photographed 18 May 2015

Siglum	Edition or Variants	Catalog or Discussion
G-10	de Filippi 1977, 129-36 (variants); Conradie 1989b, 169ff. (score)	Gadd 1936, 138; Weidner & Furlani 1939, 135f., n. 246; Stearns 1961, 77; Reade 1965, 132; Canby 1971, 51; Meuszyński 1971, 41; Meuszyński 1976c, 455; Meuszyński 1981, 45, Taf. 8,3; Englund 2003, 81
G-11	Conradie 1989b, 169ff. (score)	Weidner & Furlani 1939, 136; Stearns 1961, 22, 29, 77; Reade 1965, 132; Meuszyński 1971, 41; Meuszyński 1976c, 441; Meuszyński 1981, 45-6, Taf. 8,3; Englund 2003, 82
G-12	de Filippi 1977, 129-36 (variants); Conradie 1989b, 180ff. (score)	Gadd 1936, 138; Weidner & Furlani 1939, 135; Stearns 1961, 77; Reade 1965, 132; Meuszyński 1971, 41; Reade 1972, 109, n. 73; Meuszyński 1976c, 455; Meuszyński 1981, 46, Taf. 8,3; Englund 2003, 82

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
G-13	A 34979 + BM 118927 + in situ	1-22	20	yes	not collated	orthostat
G-14	VA 939a	1-22	20	yes	collated 30 May 2015	orthostat
G-15	VA 939b	1-22	20	yes	collated 30 May 2015	orthostat
G-16	VA 939c	1-22	20	yes	collated 1 June 2015	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
G-13	The inscription ends <i>ú-kín</i> .	Meuszyński 1975a, fig. 23-4 (legible photos); Reade 1979a, Taf. 4a-b (legible photos); in situ: Englund 2003, Taf. 7b (illegible photo); Project Mosul (legible photo)
G-14	The inscription ends <i>ú-kín</i> ; the signs are spaced apart at the end of the final line.	Layard 1849a, 50,6 (relief only); Meyer 1970, figs. 118 (illegible photo), 119 (legible photo); Meuszyński 1971, fig. 5a (illegible photo); Meuszyński 1975a, Abb. 2 (illegible photo); Paley 1976, pl. 19a (fairly legible photo); Jakob-Rost et al 1992, 170 (text 109, legible photo); museum website (illegible photo); CDLI (legible photo of parts of the relief); Google Cultural Institute (legible photo); photographed 30 May 2015
G-15	The inscription ends <i>ú-kín</i> ; the signs are spaced apart at the end of the final line.	Meyer 1970, figs. 118 (illegible photo), 120 (legible photo), 121 (relief only), 122 (legible photo); Meuszyński 1975a, Abb. 3 (illegible photo); Paley 1976, pl. 19c (fairly legible photo); CDLI (legible photo of parts of the relief); photographed 30 May 2015
G-16	The inscription ends [<i>ú</i>]- <i>kín</i> ; the signs are spaced apart in the final line, and the line extends about half-way across the relief.	Layard 1849a, 45, 1, 2, 3; 46, 1, 2; 49, 1, 2; 51, 1 (relief only); Meyer 1970, figs. 118 (illegible photo), 123 (legible photo), 124-5 (relief only); Meuszyński 1971, fig. 5b (illegible photo); Meuszyński 1975a, Abb. 4 (illegible photo); Paley 1976, pl. 19c (fairly legible photo); CDLI (legible photo of parts of the relief); photographed 1 June 2015

Siglum	Edition or Variants	Catalog or Discussion
G-13		Gadd 1936, 145, 248; Weidner & Furlani 1939, 136; Stearns 1961, 78; Reade 1965, 132; Meuszyński 1971, 50; Reade 1972, 109, n. 73; Meuszyński 1976c, 451; Meuszyński 1981, 46, Taf. 8,4; Englund 2003, 82
G-14	Conradie 1989b, 180ff. (score)	Gadd 1936, 209; Weidner & Furlani 1939, 99, n. 193, 135, n. 247; Reade 1965, 132; Meuszyński 1971, 41, 46; Reade 1972, 109, n. 73; Meuszyński 1975a, 38-9; Meuszyński 1976c, 433; Meuszyński 1981, 46, Taf. 8,4; Englund 2003, 83
G-15	Conradie 1989b, 180ff. (score)	Gadd 1936, 209; Weidner & Furlani 1939, 99, n. 193, 135, n. 247; Reade 1965, 132; Meuszyński 1971, 50; Meuszyński 1975a, 39; Meuszyński 1976c, 433; Meuszyński 1981, 46, Taf. 8,4; Englund 2003, 83
G-16	Conradie 1989b, 180ff. (score)	Gadd 1936, 209; Weidner & Furlani 1939, 99, n. 193, 135, n. 247; Reade 1965, 132; Meuszyński 1971, 42, 50; Meuszyński 1975a, 40; Meuszyński 1976c, 433; Meuszyński 1981, 46, Taf. 8,4; Englund 2003, 83

Signum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
G-17	in situ	1-22 [?]	20	yes	not collated	orthostat
G-18	WAM 21.8	1-17	20 + 1	yes	collated 24 April 2015	orthostat
G-19	private collection + IM - + in situ	1-6 [?] [uncertain	no	not collated	orthostat
G-20	Nimrud 18 + Nimrud 19 + Brussels O.278 + in situ	1-21[	20	yes	collated 8 June 2015	orthostat
G-21	in situ	uncertain	uncertain	no	not collated	orthostat
G-22	in situ	1-19	20	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
G-17	According to Meuszyński 1981, 47, the entire composition is preserved, except the beginnings and ends of each line.	
G-18	The inscription ends <i>ú-šá-aš-bit</i> (end of a clause, but in the middle of a section of the composition), and, since the relief is well-preserved, it is clear that this is where it originally ended. The final line is squeezed below the final ruling.	Stearns 1961, pl. 10 (legible photo); museum website (fairly legible photo); Google Cultural Institute (legible photo); photographed 24 April 2015
G-19	uncertain	private collection: Stearns 1961, pl. 41 (legible photo)
G-20	The right side of the inscription is broken off, and it is likely that the entire composition was incised on the relief.	Brussels O.278: Goossens 1956, fig. 2 (fairly legible photo); museum website (fairly legible photo); photographed 7 June 2015
G-21	uncertain	
G-22	My photos of this inscription are not good, but it is clear that the inscription ends with <i>a-na šu-bat MAN-ti-a</i> (middle of a clause). There is no line beneath this one, and it seems likely that the inscription originally ended this way.	Project Mosul (mostly illegible photos)

Siglum	Edition or Variants	Catalog or Discussion
G-17		Meuszyński 1981, 47, Taf. 9,1; Englund 2003, 83
G-18	Conradie 1989b, 180ff. (score)	Stearns 1961, 27, 78; Reade 1965, 132; Meuszyński 1976c, 432-3; Meuszyński 1981, 47, Taf. 9,1; 10,3; Englund 2003, 83
G-19		Stearns 1961, 35, 90; Reade 1965, 132; Meuszyński 1976c, 468; Meuszyński 1981, 47, Taf. 9,1; 10,3; Paley & Sobolewski 1992, 48; Englund 2003, 84
G-20	RIAA, no. 327, pp. 44-5 (transliteration with breaks and line numbers indicated)	Meuszyński 1976c, 439; Meuszyński 1981, 47, Taf. 9,1; Englund 2003, 84
G-21		Meuszyński 1981, 47, Taf. 9,2; 10,2; Englund 2003, 85
G-22		Meuszyński 1981, 47, Taf. 9,2; 10,2; Englund 2003, 85

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
G-23	in situ	1-22	20	no	not collated	orthostat
G-24	in situ	1-22	20 + 1	no	not collated	orthostat
G-25	BM 118928 + Nimrud 7 + Nimrud 8 + KVM 60.253 + in situ	1-22	20	yes	not collated	orthostat
G-26	Nimrud, not in situ	uncertain	uncertain	no	not collated	orthostat
G-27	BM 124577	1-8	20	yes	collated 18 May 2015	orthostat
G-29	NMS A.1956.362	1-22	20 + 1	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
G-23	My photos of this inscription are not of high quality, but it is clear that the inscription ends <i>ú-kín</i> .	Englund 2003, Taf. 7b (illegible photo); Project Mosul (legible photo of the center of the inscription)
G-24	My photos of this inscription are not good, but it is clear that the inscription ends <i>ú-kín</i> . The scribe ran out of room in his ruled space and continued the final line beneath the last ruling, centered on the relief.	Englund 2003, Taf. 7b (illegible photo); Project Mosul (legible photo of the right half of the inscription)
G-25	According to Meuszyński 1981, 48, the entire Standard Inscription was on this relief.	BM 118928: Meuszyński 1976c, fig. 14 (legible photo); Reade 1979a, Taf. 4c (legible photo); KVM 60.253: museum website (legible photo); in situ: Project Mosul (legible photo of the left quarter of the inscription)
G-26	uncertain	
G-27	The inscription ends <i>ú-šék-ni-šá</i> (end of a clause, but middle of a section of the composition), and it is clear that this was its original extent.	Budge 1914, pl. 39 (barely legible photo); photographed 12 May 2015
G-29	The inscription ends <i>ú-kín</i> ; the scribe ran out of ruled space, and completed the last few words of the composition below the last ruling, justified left, with the signs spaced wide apart.	Weidner & Furlani 1939, Abb. 99 (barely legible photo), 100 (illegible photo); museum website (fairly legible photo); CDLI (legible photos)

Siglum	Edition or Variants	Catalog or Discussion
G-23		Meuszyński 1981, 47, Taf. 9,2; Englund 2003, 85
G-24		Meuszyński 1981, 47-8, Taf. 9,2; Englund 2003, 85
G-25		Gadd 1936, 145; Stearns 1961, 78; Reade 1965, 132; Meuszyński 1976c, 451; Meuszyński 1981, 48, Taf. 9,3; Paley & Sobolewski 1992, 50; Englund 2003, 86
G-26		Layard 1849b, 386; Meuszyński 1981, 48, Taf. 9,3; Englund 2003, 86
G-27	de Filippi 1977, 129-36 (variants); Conradie 1989b, 201ff. (score)	Layard 1849b, 386; Gadd 1936, 140; Weidner & Furlani 1939, 114; Stearns 1961, 47, 90; Reade 1965, 132; Meuszyński 1976c, 456; Meuszyński 1981, 48, Taf. 9,3; Englund 2003, 86
G-29	Conradie 1989b, 201ff. (score)	Weidner & Furlani 1939, 133-7; Stearns 1961, 78; Reade 1965, 132; Meuszyński 1976c, 441; Meuszyński 1981, 48, Taf. 9,4; Englund 2003, 87

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
G-30	SKS-Hm 19	1-22	20	yes	collated 1 June 2015	orthostat
G-31	ДБ-3938	1-22	20	yes	not collated	orthostat
G-a-1	BM 124575	1-9	18	yes	collated 18 May 2015	orthostat
G-a-3	in situ	uncertain	uncertain	no	not collated	orthostat
G-a-4	in situ	uncertain	uncertain	no	not collated	orthostat
G-c-1	IM 29053 + in situ	uncertain	20 + 1	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
G-30	The inscription ends <i>ú-kín</i> .	Weidner & Furlani 1939, Abb. 100 (illegible photo); Reade 1972, pl. 33a (illegible photo, mislabeled); Marzahn 2004, Abb. 35-7 (legible photos); museum website (legible photo)
G-31	The inscription ends <i>ú-kín</i> .	Weidner & Furlani 1939, Abb. 120 (illegible drawing); Reade 1972, pl. 33b (illegible photo, mislabeled); museum website (legible photo)
G-a-1	The inscription ends ^{id} <i>Za-ba</i> (middle of a phrase), and it is clear that this is how the inscription originally ended, since this relief is well preserved.	Budge 1914, pl. 39 (fairly legible photo); Paley 1976, pl. 21a (barely legible photo); photographed 18 May 2015
G-a-3	uncertain	
G-a-4	uncertain	
G-c-1	uncertain	IM 29053: CDLI (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
G-30	Conradie 1989b, 201ff. (score)	Weidner & Furlani 1939, 136; Stearns 1961, 78; Reade 1965, 132; Reade 1972, 108; Meuszyński 1976c, 441; Meuszyński 1981, 48, Taf. 9,4; Englund 2003, 87
G-31	Conradie 1989b, 201ff. (score)	Weidner & Furlani 1939, 136, 164; Stearns 1961, 78, 84; Reade 1965, 132; Reade 1972, 108; Meuszyński 1976c, 444; Meuszyński 1981, 49, Taf. 9,4; 10,1; Englund 2003, 88
G-a-1	de Filippi 1977, 129-36 (variants); Conradie 1989b, 218ff. (score)	Gadd 1936, 139; Weidner & Furlani 1939, 119; Stearns 1961, 42; Reade 1965, 132(?); Meuszyński 1972, 62; Meuszyński 1976c, 455; Meuszyński 1981, 49, Taf. 10,1; Englund 2003, 88
G-a-3		Meuszyński 1981, 49, Taf. 10,1; Englund 2003, 89
G-a-4		Layard 1849b, 385; Meuszyński 1981, 49, Taf. 10,1; Englund 2003, 89
G-c-1		Meuszyński 1981, 49, Taf. 10,2; Englund 2003, 90

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
G-c-2	Istanbul 6	1-14	20 + 1	yes	not collated	orthostat
G-c-3	in situ	uncertain	uncertain	no	not collated	orthostat
G-c-4	Istanbul 4649	1-10	20	yes	not collated	orthostat
G-d-1	BM 124576	1-22	20	yes	collated 18 May 2015	orthostat
G-d-2	MMA 32.143.7	1-22	20	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
G-c-2	The inscription ends <i>ú-šá-áš-kín</i> (end of a clause and end of a section of the inscription); this relief is well preserved, and the final line ends well before the edge of the relief. Thus, it is clear that this is how the inscription originally ended. The final line is added below the final ruling, and ends about three-quarters of the way across the relief.	Meuszyński 1972, Abb. 28 (illegible photo)
G-c-3	uncertain	
G-c-4	The inscription ends ^{uru} <i>Ha-ru-tu</i> (middle of a phrase); this relief is well preserved, and the final line ends before the edge of the relief. Thus, it is clear that this is how the inscription originally ended.	Meuszyński 1975a, fig. 29 (illegible photo)
G-d-1	The inscription wraps around the left edge of the relief. It ends <i>ú-kín</i> .	Layard 1849a, 48,3; 52,1 (reliefs only); Budge 1914, pl. 40; 50,1-2; 51,1 (fairly legible photos); museum website (fairly legible photos); photographed 18 May 2015
G-d-2	The inscription ends <i>ú-kín</i> ; the final line ends well before the right edge of the relief.	Sheeler et al 1946, pl. 6 (barely legible photo); Stearns 1961, pl. 63 (legible photo); Hrouda 1965, Taf. 39.4 (illegible photo); museum website (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
G-c-2	Conradie 1989b, 218ff. (score)	Gadd 1936, 223; Weidner & Furlani 1939, 119; Stearns 1961, 90; Meuszyński 1972, 69; Meuszyński 1975a, 69-70; Meuszyński 1976c, 443; Meuszyński 1981, 49-50, Taf. 10,2; Englund 2003, 90
G-c-3		Meuszyński 1981, 50, Taf. 10,2; Englund 2003, 90
G-c-4		Reade 1965, 222; Weidner & Furlani 1939, p. 114, n. 218, pp. 119, 162; Stearns 1961, 42, 90; Meuszyński 1975a, 70; Meuszyński 1976c, 443; Meuszyński 1981, 50, Taf. 10,2; Englund 2003, 91
G-d-1	de Filippi 1977, 129-36 (variants); Conradie 1989b, 218ff. (score)	Layard 1849b, 386; Gadd 1936, 139; Weidner & Furlani 1939, 114, 162; Stearns 1961, 45; Reade 1965, 132; Meuszyński 1976c, 455-6; Meuszyński 1981, 50, Taf. 10,3; 16,2; Englund 2003, 91
G-d-2	Conradie 1989b, 218ff. (score)	Gadd 1936, 236; Weidner & Furlani 1939, 114; Stearns 1961, 46, 79; Reade 1965, 132; Meuszyński 1976c, 463; Meuszyński 1981, 50, Taf. 10,3; 17,2; Englund 2003, 91

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
G-e-1	BM 124586	1-22	20	yes	collated 18 May 2015	orthostat
G-e-2	Istanbul 5	1-22	20 + 1	yes	not collated	orthostat
G-e-3	in situ	uncertain	uncertain	no	not collated	orthostat
H-1	Bristol H796	1-22	26	yes	collated 19 May 2015	orthostat
H-2	Bristol H795	1-22	26	yes	collated 19 May 2015	orthostat
H-3	Gl. WAF 5 + Gl. WAF 7 + Nimrud 6	1-22	26	yes	collated 27 May 2015	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
G-e-1	The inscription ends <i>ú-kín</i> .	Budge 1914, pl. 47 (barely legible); museum website (fairly legible photo); photographed 18 May 2015
G-e-2	The inscription ends <i>ú-kín</i> ; there is no ruling after the last line, and it seems that the scribe ran out of space and had to inscribe the remainder of his text below the last ruling.	Meuszyński 1972, Abb. 27 (illegible photo)
G-e-3	uncertain	
H-1	The inscription ends <i>ú-kín</i> ; the signs are spaced apart in the last line.	Weidner & Furlani 1939, Abb. 93 (fairly legible photo); museum website (illegible photo); photographed 19 May 2015
H-2	The inscription ends <i>ú-kín</i> .	Weidner & Furlani 1939, Abb. 92 (barely legible); museum website (illegible photo); photographed 19 May 2015
H-3	The inscription ends <i>ú-kín</i> ; the final line ends about three-quarters of the way across the relief, and its signs are spaced wide apart.	Gl. WAF 5 + Gl. WAF 7: Reade 1965, pl. 28 (barely legible photos); Meuszyński 1976c, Abb. 21 (illegible photo); Paley 1976, pl. 3a (legible photo); photographed 27 May 2015

Siglum	Edition or Variants	Catalog or Discussion
G-e-1	de Filippi 1977, 129-36 (variants); Conradie 1989b, 218ff. (score)	Layard 1849b, 136, 141, 386; Gadd 1936, 143; Stearns 1961, 79; Reade 1965, 132; Meuszyński 1972, 67; Meuszyński 1976c, 457; Meuszyński 1981, 50, Taf. 10,4; Englund 2003, 92
G-e-2	Conradie 1989b, 218ff. (score)	Gadd 1936, 223; Stearns 1961, 90; Meuszyński 1972, 67; Meuszyński 1975a, 69; Meuszyński 1976c, 443; Meuszyński 1981, 50, Taf. 10,4; Englund 2003, 92
G-e-3		Meuszyński 1981, 50, Taf. 10,4; Englund 2003, 92
H-1	Conradie 1989b, 243ff. (score)	Layard 1849b, 386; Weidner & Furlani 1939, 118; Stearns 1961, 81; Reade 1965, 132; Meuszyński 1976c, 436; Meuszyński 1981, 56, Taf. 11,1; Englund 2003, 93
H-2	Conradie 1989b, 243ff. (score)	Weidner & Furlani 1939, 118; Stearns 1961, 81; Reade 1965, 132; Meuszyński 1976c, 436; Meuszyński 1981, 56, Taf. 11,1; Englund 2003, 93
H-3	Conradie 1989b, 243ff. (score)	Reade 1965, 123-4; Meuszyński 1976c, 460; Meuszyński 1981, 56-7, Taf. 11,7; Englund 2003, 94

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
H-4	Brooklyn 55.155	1-22	26	yes	not collated	orthostat
H-5	Brooklyn 55.154	1-22[	26 + 1	yes	not collated	orthostat
H-6	AO 19847	1-12, 14-15, 18, 21-22	26	yes	collated 5 June 2015	orthostat
H-9	Fitzwilliam ANE.45.1927	1-22	26	yes	collated 10 May 2015	orthostat
H-10	Lisbon 118	1-22	26	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
H-4	The inscription ends <i>ú-kín</i> ; the final line ends about half-way across the relief.	Stearns 1961, pl. 3 (fairly legible photo); Paley 1976, pls. 3b, 4 (legible photos); Paley 1977, fig. 1 (illegible photo); museum website (barely legible photos)
H-5	The inscription ends <i>ina ŠÀ-b[i . . .]</i> , but it is clear that the remainder of the inscription was originally there. The inscription wraps around right edge of the relief. The final line is incised below the final ruling.	Stearns 1961, pl. 46 (illegible photo); Paley 1976, pls. 3c, 5, 29a (legible photos); museum website (illegible photos)
H-6	This inscription ends <i>ú-kín</i> ; however, it summarizes the last several lines of the Standard Inscription, producing a form of the composition otherwise unknown. One wonders whether the scribe saw that he was running out of room for the inscription well before completing it, and simply inscribed a summary to fit the ruled space.	museum website (illegible photo); CDLI (detailed photos of some of the relief); photographed 5 June 2015
H-9	The inscription ends <i>ú-kín</i> and the final line ends well before the end of the ruled space.	Weidner & Furlani 1939, Abb. 79 (fairly legible photo); Paley 1976, pl. 6 (legible photo); museum website (illegible photo); photographed 10 May 2015
H-10	The inscription ends <i>ú-kín</i> ; the final line ends well before the right edge of the relief.	Meuszyński 1976d, fig. 13 (illegible photo); museum website (illegible photo); Google Cultural Institute (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
H-4	Paley 1976, 125-33 (variants); Conradie 1989b, 243ff. (score)	Gadd 1936, 241; Weidner & Furlani 1939, 122; Stearns 1961, 21; Reade 1965, 132; Meuszyński 1976c, 438; Meuszyński 1981, 57, Taf. 11,1; Englund 2003, 94
H-5	Paley 1976, 125-33 (variants); Conradie 1989b, 243ff. (score)	Gadd 1936, 241; Weidner & Furlani 1939, 123; Stearns 1961, 39, 81; Reade 1965, 132; Meuszyński 1976c, 437-8; Meuszyński 1981, 57, Taf. 11,2; Englund 2003, 94
H-6	Conradie 1989b, 243ff. (score)	Gadd 1936, 199; Weidner & Furlani 1939, 123; Reade 1965, 132; Meuszyński 1976c, 466; Meuszyński 1981, 57, Taf. 11,2; Englund 2003, 94
H-9	Conradie 1989b, 243ff. (score)	Weidner & Furlani 1939, 95-9, 122; Stearns 1961, 80; Reade 1965, 132; Meuszyński 1976c, 440; Paley 1976, 52, 90; Meuszyński 1981, 57, Taf. 11,2; Englund 2003, 95
H-10	Conradie 1989b, 267ff. (score)	Stearns 1961, 81; Reade 1972, 109; Meuszyński 1976c, 446; Meuszyński 1976d, pp. 42-3; Meuszyński 1981, 57-8, Taf. 11,3; Englund 2003, 96

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
H-11	in situ	1-19[	26	no	not collated	orthostat
H-12	Christ Church 1 + in situ	1-19[	26	yes	not collated	orthostat
H-14	Brooklyn 55.153	1-22	26	yes	not collated	orthostat
H-15	in situ	1-22	26	no	not collated	orthostat
H-16	in situ	1-22	26	no	not collated	orthostat
H-17	in situ	1-22	26	no	not collated	orthostat
H-17a	in situ	1-20[	26	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
H-11	According to Meuszyński 1981, 58, the inscription on this relief continues on H-12, though they are clearly two separate panels.	
H-12	Cf. above on H-11. According to Meuszyński 1981, 58, this inscription ended <i>a[d-de]</i> ; it is impossible to know if this was how the inscription originally ended.	Christ Church 1: Weidner & Furlani 1939, Abb. 4 (legible photo); in situ: Englund 2003, Taf. 8b (illegible photo); CDLI (legible photo)
H-14	The inscription ends <i>ú-kín</i> .	Stearns 1961, pl. 49 (fairly legible photo); Paley 1976, pl. 7 (legible photo), 31 (hand copy); museum website (legible photos); Google Cultural Institute (legible photo)
H-15	According to Meyszyński 1981, 58, the entire Standard Inscription was preserved on this relief.	
H-16	According to Meyszyński 1981, 58, the entire Standard Inscription was preserved on this relief.	
H-17	According to Meyszyński 1981, 59, the entire Standard Inscription was preserved on this relief.	
H-17a	According to Meyszyński 1981, 59, this inscription ends <i>ú-še-[zi-iz]</i> ; it is impossible to know whether the inscription originally ended this way.	

Siglum	Edition or Variants	Catalog or Discussion
H-11		Meuszyński 1981, 58, Taf. 11,3; Englund 2003, 96
H-12		Weidner & Furlani 1939, 8, 123, 155; Stearns 1961, 81; Reade 1965, 132; Meuszyński 1976c, 465; Meuszyński 1981, 58, Taf. 11,3; Englund 2003, 97
H-14	Paley 1976, 125-33 (edition); Conradie 1989b, 267ff. (score)	Gadd 1936, 241; Weidner & Furlani 1939, 132; Stearns 1961, 39; Reade 1965, 132; Meuszyński 1976c, 437; Meuszyński 1981, 58, Taf. 11,3; 13,2; Englund 2003, 97
H-15		Meuszyński 1981, 58, Taf. 11,4; 13,2; Englund 2003, 98
H-16		Meuszyński 1981, 58, Taf. 11,4; Englund 2003, 98
H-17		Meuszyński 1981, 58-9, Taf. 11,4; Englund 2003, 98
H-17a		Meuszyński 1981, 59, Taf. 11,4; Englund 2003, 98

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
H-18	in situ	1-22	26	no	not collated	orthostat
H-19	in situ	1-22	26	no	not collated	orthostat
H-20	in situ	1-22	26	no	not collated	orthostat
H-21	in situ	1-22	26	no	not collated	orthostat
H-22	in situ	1-22	26	no	not collated	orthostat
H-23	S.856.3.5	1-17	26	yes	not collated	orthostat
H-24	in situ	1-22	26	no	not collated	orthostat
H-27	VA 942	1-22	26 + 1	yes	collated 31 May 2015	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
H-18	According to Meyszyński 1981, 59, the entire Standard Inscription was preserved on this relief.	
H-19	According to Meyszyński 1981, 59, the entire Standard Inscription was preserved on this relief.	
H-20	According to Meyszyński 1981, 59, the entire Standard Inscription was preserved on this relief.	
H-21	According to Meyszyński 1981, 59, the entire Standard Inscription was preserved on this relief.	
H-22	According to Meyszyński 1981, 59, the entire Standard Inscription was preserved on this relief.	
H-23	The inscription ends <i>ú-šá-aš-bit</i> (end of a clause, but middle of a section of the composition); it is clear that this is how the inscription originally ended.	Stearns 1961, pl. 47 (barely legible photo); Cohen & Kangas, eds. 2010, 80, pl. 6 (fairly legible photo), fig. 5.9 (illegible photo); museum website (legible photo)
H-24	According to Meyszyński 1981, 59, the entire Standard Inscription was preserved on this relief, except that the left half of each line and final two signs of each line are missing.	
H-27	The inscription ends <i>ú-kín</i> ; the final line is below the last ruling, suggesting that the scribe ran out of room and had to complete the inscription beyond his rulings.	Meyer 1970, fig. 112 (fairly legible photo); Meyszyński 1975a, Abb. 7 (illegible photo); CDLI (legible photo of parts of the relief); photographed 31 May 2015

Siglum	Edition or Variants	Catalog or Discussion
H-18		Meuszyński 1981, 59, Taf. 12,1; Englund 2003, 98-9
H-19		Meuszyński 1981, 59, Taf. 12,1; Englund 2003, 98-9
H-20		Meuszyński 1981, 59, Taf. 12,1; 13,4; Englund 2003, 98-9
H-21		Meuszyński 1981, 59, Taf. 12,2; 13,4; Englund 2003, 98-9
H-22		Meuszyński 1981, 59, Taf. 12,2; Englund 2003, 98-9
H-23	Conradie 1989b, 267ff. (score)	Weidner & Furlani 1939, 123; Stearns 1961, 38, 81; Reade 1965, 132; Meuszyński 1976c, 442; Meuszyński 1981, 59, Taf. 12,2; Englund 2003, 99
H-24		Meuszyński 1981, 59, Taf. 12,2; Englund 2003, 99
H-27	Conradie 1989b, 267ff. (score)	Gadd 1936, 209, 237; Weidner & Furlani 1939, 123; Stearns 1961, 80; Reade 1965, 132; Meuszyński 1975a, 45; Meuszyński 1976c, 433; Meuszyński 1981, 59-60, Taf. 12,3; Englund 2003, 100

Signum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
H-28	Nimrud 1 + in situ	1-19	26 + 1	no	not collated	orthostat
H-29	VA 951	1-22	26	yes	not collated	orthostat
H-30	Bowdoin 1860.1	1-22	26	yes	not collated	orthostat
H-31	LACMA 66.4.3	1-22	26 + 1	yes	not collated	orthostat
H-32	Montreal 1964.Ea.3 + Wadsworth Atheneum 83.1917	1-22	26	yes	not collated	orthostat
H-33	Minneapolis 41.9 + Mead Art Museum AC S.1855.2	1-22	26	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
H-28	According to Meuszyński 1981, 60, the inscription ends [. . .] <i>ad-de</i> ; it is impossible to know whether this is how the inscription originally ended.	
H-29	The inscription ends <i>ú-kín</i> ; the final line ends about one-third of the way across the relief, and the signs of this line are spaced well apart.	Marzahn 2004, Abb. 47-8 (legible photos)
H-30	The inscription ends <i>ú-kín</i> ; the final line ends about three-quarters of the way across the relief, and its signs are spaced wide apart.	Stearns 1961, pl. 75 (fairly legible photo); Meuszyński 1972, fig. 26 (illegible photo); Porter 1989, 8 (barely legible photo); museum website (legible photo)
H-31	The inscription ends <i>ú-kín</i> ; the scribe ran out of ruled space with only the final word left, and inscribed it on the far right side of the relief below the final ruling	Weidner & Furlani 1939, Abb. 96 (fairly legible photo); museum website (legible photos)
H-32	The inscription ends <i>ú-kín</i> ; the final line ends about three-quarters of the way across the relief.	Montreal 1964.Ea.3: Stearns 1961, pl. 80 (fairly legible photo); museum website (legible photos); Wadsworth Atheneum 83.1917: Stearns 1961, pl. 77 (fairly legible photo)
H-33	The inscription ends <i>ú-kín</i> .	Minneapolis 41.9: Stearns 1961, pl. 48 (barely legible photo); museum website (illegible photo); Google Cultural Institute (legible photo); AC S.1855.2: Stearns 1961, pl. 2 (fairly legible photo); museum website (illegible photo)

Siglum	Edition or Variants	Catalog or Discussion
H-28		Meuszyński 1981, 60, Taf. 12,3; Englund 2003, 101
H-29	Conradie 1989b, 267ff. (score)	Gadd 1936, 211, 237; Weidner & Furlani 1939, 122; Stearns 1961, 80; Reade 1965, 132; Meuszyński 1975a, 52; Meuszyński 1976c, 434; Meuszyński 1981, 60, Taf. 12,3; Englund 2003, 101
H-30	Conradie 1989b, 267ff. (score)	Stearns 1961, 55, 57; Reade 1965, 132; Meuszyński 1976c, 438; Paley 1976, 54-5; Meuszyński 1981, 60, Taf. 12,4; Englund 2003, 101
H-31	Conradie 1989b, 267ff. (score)	Weidner & Furlani 1939, 122, 126; Stearns 1961, 81; Reade 1965, 132; Meuszyński 1976c, 460; Meuszyński 1981, 60, Taf. 12,4; Englund 2003, 102
H-32	Conradie 1989b, 291ff. (score)	Stearns 1961, 15, 56; Reade 1965, 132-3; Meuszyński 1976c, 432, 442; Meuszyński 1981, 60, Taf. 12,4; Englund 2003, 102
H-33	Conradie 1989b, 291ff. (score)	Gadd 1936, 244; Stearns 1961, 9, 19-20, 39; Weidner & Furlani 1939, 122; Reade 1965, 132-3; Meuszyński 1976c, 432; Meuszyński 1981, 60-1, Taf. 12,4; Englund 2003, 103

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
H-34	ДВ-3940	1-22	26 + 1	yes	not collated	orthostat
H-35	S.856.3.4	1-21	26 + 1	yes	not collated	orthostat
H-b-1	LACMA 66.4.5	1-22	26	yes	not collated	orthostat
H-b-2	AO 19845	1-22	26	yes	collated 5 June 2015	orthostat
H-c-1	Istanbul 7037 + IM 29059 + in situ	1-22[	34	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
H-34	The inscription ends <i>ú-kín</i> ; the scribe ran out of ruled space and placed the last several signs below the last ruling, about two-thirds of the way across the relief.	Golenishchev 1897, 22 (illegible drawing); Meuszyński 1976c, Abb. 3 (illegible photo); Reade 1979a, Taf. 7 (legible photo)
H-35	The inscription ends <i>ú-re-ti</i> (end of a clause, but in the middle of a section of the composition); the last two or three signs of each line are missing, but the preserved signs at the end of the final line are spaced wide apart and come to an end well before the right edge of the relief, suggesting that this was how the original inscription ended. The final line is incised below the final ruling.	Stearns 1961, pl. 54 (fairly legible); Cohen & Kangas, eds. 2010, 78, pl. 5 (legible), fig. 5.8 (illegible)
H-b-1	The inscription ends <i>ú-kín</i> , the signs are spaced apart at the end of the final line, and the final line ends well before the end of the ruled space. Note that the final rulings are further apart than the rulings in the beginning of the inscription.	Weidner & Furlani 1939, Abb. 97 (fairly legible photo); Meuszyński 1972, fig. 11 (illegible photo); museum website (legible photos)
H-b-2	The inscription ends <i>ú-kín</i> and the final line ends well before the end of the ruled space.	Meuszyński 1972, Abb. 13 (illegible photo); CDLI (detailed photos of some of the relief); photographed 5 June 2015
H-c-1	According to Meuszyński 1981, 61, this manuscript ends <i>šá a-pe-lu-ši-na-ni a-na</i> [. . .]; it is likely that it contained the entire Standard Inscription.	Istanbul 7037 + IM 29059: Meuszyński 1972, Abb. 6-7 (illegible-barely legible photos)

Siglum	Edition or Variants	Catalog or Discussion
H-34	Conradie 1989b, 291ff. (score)	Weidner & Furlani 1939, 123; Stearns 1961, 81; Reade 1965, 132; Meuszyński 1976c, 444; Meuszyński 1981, 61, Taf. 13,1; Englund 2003, 103
H-35	Conradie 1989b, 291ff. (score)	Weidner & Furlani 1939, 132; Stearns 1961, 42, 81; Reade 1965, 132; Meuszyński 1976c, 442; Meuszyński 1981, 61, Taf. 13,1; Englund 2003, 103
H-b-1	Conradie 1989b, 291ff. (score)	Weidner & Furlani 1939, 130; Stearns 1961, 90; Reade 1965, 133; Meuszyński 1976c, 460; Meuszyński 1981, 61, Taf. 13,2; Englund 2003, 104
H-b-2	Conradie 1989b, 291ff. (score)	Gadd 1936, 198; Reade 1965, 133; Meuszyński 1972, 46-7; Meuszyński 1976c, 465; Meuszyński 1981, 61, Taf. 13,2; Englund 2003, 104
H-c-1		Gadd 1936, 223; Weidner & Furlani 1939, 133; Stearns 1961, 90; Reade 1965, 133; Meuszyński 1972, 30, n. 18, 40; Meuszyński 1976c, 443; Meuszyński 1981, 61-2, Taf. 13,3; Englund 2003, 104

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
H-c-3	in situ	uncertain	uncertain	no	not collated	orthostat
H-c-4	in situ	uncertain	uncertain	no	not collated	orthostat
H-d-1	Nimrud 5 + Nimrud 3 + Nimrud 4 + in situ	1-22	26	no	not collated	orthostat
H-d-2	Ny Carlsberg Glyptotek IN 1789 + in situ	1-22[	26	yes	collated 10 June 2015 (Copenhagen)	orthostat
I-1	Fitzwilliam ANE 2.1908 + in situ + MMA 32.143.12	1[(now; originally 1-22)	22	yes	collated 9 May 2015 (Cambridge)	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
H-c-3	uncertain	
H-c-4	uncertain	
H-d-1	According to Meuszyński 1981, 62, this manuscript contains the entire Standard Inscription, with the ends of the line broken.	Englund 2003, Taf. 8a (illegible photo)
H-d-2	This manuscript ends <i>šá a-pe-lu-ši-na-ni</i> [. . .], and undoubtedly originally contained the entire Standard Inscription.	Ny Carlsberg Glyptotek IN 1789: Ravn 1952-1953, Abb. 15 (illegible photo); Meuszyński 1972, fig. 5a (illegible photo); Møller 1995, p. 83 (barely legible photo); photographed 10 June 2015
I-1	At present, all that is preserved is the first line of this manuscript. However, Layard's copies provide us with the text as it originally was, and it is clear that it originally contained the entire Standard Inscription. Unfortunately, it is impossible to know from Layard's copy how the text was formatted, aside from line divisions.	Layard, Ms A, pp. 89-91 (hand copy of complete inscription as discovered in the 19th century, before it was sawed off); Fitzwilliam ANE 2.1908: Weidner & Furlani 1939, Abb. 82 (legible photo); museum website (legible photo); photographed 9 May 2015; MMA 32.143.12: Stearns 1961, pl. 79 (legible photo); museum website (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
H-c-3		Meuszyński 1981, 62; Englund 2003, 105
H-c-4		Meuszyński 1981, 62; Englund 2003, 105
H-d-1		Meuszyński 1981, 62, Taf. 13,4; 14,1; Englund 2003, 105
H-d-2		Weidner & Furlani 1939, 132; Ravn 1952-1953, 235; Stearns 1961, 90; Reade 1965, 133; Meuszyński 1976c, 444; Meuszyński 1981, 62-3, Taf. 13,4; 16,1; Englund 2003, 105
I-1		Gadd 1936, 236; Weidner & Furlani 1939, 102-3, 152; Stearns 1961, 15, 50, 56-7 (catalogued wrongly under 42.143.12); Meuszyński 1976c, 440, 463; Paley 1976, 59, 61; Paley & Sobolewski 1987, 8-9, pl. 1,1; Englund 2003, 106

Signum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
I-2	IM - + in situ + Fitzwilliam ANE 1.1908 + in situ	1[,]22[	uncertain	yes	collated 9 May 2015 (Fitzwilliam ANE 1.1908); remainder not collated	orthostat
I-3	Weingreen Museum, Trinity College Dublin + BM 98062 + BM 102400	1-2[,]21-22	uncertain	yes	not collated	orthostat
I-4	IM - + BAR 47 + in situ + Vatican 14990	1-7[,]21-22	uncertain	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
I-2	The preserved inscription ends <i>ma-a²-[diš . . .]</i> , and it is all but certain that the relief originally contained the entire Standard Inscription.	IM -: Paley & Sobolewski 1987, 9 (transliteration); Fitzwilliam ANE 1.1908: Weidner & Furlani 1939, Abb. 83 (legible photo); museum website (legible photo); photographed 9 May 2015
I-3	The inscription ends <i>ú-kín</i> .	Weingreen: Paley & Sobolewski 1987, 28 (transliteration); BM 98062: Meuszyński 1976c, fig. 6 (legible photo); museum website (legible photos); BM 102400: Meuszyński 1976c, fig. 7 (legible photo); museum website (legible photo); photographed 7 May 2015
I-4	The inscription ends <i>ú-kín</i> .	IM -: Paley & Sobolewski 1987, 11 (transliteration); BAR 47: Weidner & Furlani 1939, Abb. 35 (illegible photo); Dolce & Santi 1995, figs. 27 (legible photo), 29 (fairly legible photo); museum website (legible photo); Google Cultural Institute (legible photo); Vatican 14990: Weidner & Furlani 1939, Abb. 12 (fairly legible photo); Dolce & Santi 1995, figs. 29 (barely legible photo), 32 (fairly legible photo); Paley & Sobolewski 1987, 11 (transliteration)

Siglum	Edition or Variants	Catalog or Discussion
I-2	Layard, Ms A, p. 91 (variants)	Weidner & Furlani 1939, 102-3; Stearns 1961, 58; Meuszyński 1976c, 440; Paley 1976, 61; Paley & Sobolewski 1987, 9, pl. 1,1; Englund 2003, 107
I-3	Layard, Ms A, pp. 91-2 (variants); de Filippi 1977, 129-36 (variants)	Gadd 1936, 146; Stearns 1961, 53; Reade 1972, 109; Meuszyński 1976c, 446, 448; Paley 1976, 58; Paley & Sobolewski 1987, 9-10, pl. 1,1; Englund 2003, 107
I-4	Layard, Ms A, p. 92 (variants)	Weidner & Furlani 1939, 33; Stearns 1961, 50; Meuszyński 1976c, 467; Paley 1976, 61; Paley & Sobolewski 1987, 10-1, pl. 1,1; Englund 2003, 107

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
I-5	in situ	Palace Wall Foundation Text	19 [?] (Paley & Sobolewski 1981, 11); 20 [?] (Layard, Ms A, 92)		not collated	orthostat
I-5a	in situ	Palace Wall Foundation Text	19	no	not collated	orthostat
I-6	in situ	Palace Wall Foundation Text	19		not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
I-5	<p>According to Paley & Sobolewski 1987, 11, this inscription now ends <i>ina ŠÀ-bi ad-de</i>. However, they refer the reader to their discussion of I-6 for the text on relief I-5. In their discussion of I-6, they transliterate several lines of that inscription, showing that it is the Palace Wall Foundation Text. In addition, in Layard's Ms A, he provides a copy of an inscription which he states was from I-5; if Layard's copy does in fact correspond to this relief, it contains the Palace Wall Foundation Text, ending <i>ina qé-reb-šú ad-de</i>, which corresponds to the end of the Palace Wall Foundation Text, implying that Paley and Sobolewski did not correctly transliterate the end of I-5.</p>	Layard, Ms A, pp. 92-3 (hand copy)
I-5a	<p>According to Paley & Sobolewski 1987, 11, this inscription now ends <i>ina ŠÀ-bi ad-de</i>. I am uncertain whether this was originally the end of the text on this relief.</p>	
I-6	<p>According to Paley & Sobolewski 1987, 11, this relief contained the Palace Wall Foundation Text, and the variants they give indicates that this is not the same relief as that which Layard copied as I-5. That is, this is not a case of confusion of reliefs on the part of Layard or of Paley and Sobolewski. The right edge of this relief is visible in Sobolewski & Paley 1995, Tf. 50b, and agrees with Paley & Sobolewski 1987.</p>	

Siglum	Edition or Variants	Catalog or Discussion
I-5		Paley & Sobolewski 1987, 11, pl. 1,1; Englund 2003, 108
I-5a		Paley & Sobolewski 1987, 11, pl. 1,2; Englund 2003, 108
I-6		Paley & Sobolewski 1987, 11, pl. 1,2; Englund 2003, 108

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
I-7	LACMA M.71.73.1a + in situ + Nimrud 50 + in situ	1-22	22	yes	not collated	orthostat
I-8	Mosul Museum	1-22	22	no	not collated	orthostat
I-9	in situ	1-22	23	no	not collated	orthostat
I-10	in situ	1-22	21	no	not collated	orthostat
I-11	in situ	1-22	20	no	not collated	orthostat
I-12	VA 949 + in situ	1-22	21	yes	collated 1 June 2015	orthostat
I-13	VA 950 + in situ	1-22	22	yes	collated 28 May 2015	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
I-7	The inscription ends <i>ina ŠÀ-bi</i> [. . .]. The signs are a bit more spread out at the end of this line.	LACMA M.71.73.1a: Sobolewski & Paley 1995, Taf. 50a (fairly legible photo); in situ: Sobolewski & Paley 1995, Taf. 50b (fairly legible photo)
I-8	According to Paley & Sobolewski 1987, 13, the complete Standard Inscription was on this relief.	Project Mosul (illegible photo)
I-9	According to Paley & Sobolewski 1987, 13, the complete Standard Inscription was on this relief.	
I-10	According to Paley & Sobolewski 1987, 13, this manuscript contains the entire Standard Inscription.	
I-11	According to Paley & Sobolewski 1987, 13, this manuscript originally contained the entire Standard Inscription, but the right sides of the lines are broken.	
I-12	The inscription ends <i>ú-kín</i> and the final line ends well before the right edge of the relief.	VA 949: Meyer 1970, pls. 114-7 (legible photos); Meuszyński 1975a, fig. 15 (illegible photo); Dolce & Santi 1995, fig. 28 (barely legible photo); photographed 1 June 2015
I-13	The inscription ends <i>ú-kín</i> and the final line ends well before the right edge of the relief.	Meuszyński 1975a, fig. 16 (barely legible); Marzahn 2004, Abb. 34 (barely legible photo); museum website (illegible photo); photographed 28 May 2015

Signum	Edition or Variants	Catalog or Discussion
I-7		Paley & Sobolewski 1987, 12, pl. 1,2; Paley & Sobolewski 1992, 50; Sobolewski & Paley 1995; Englund 2003, 108-9
I-8		Paley & Sobolewski 1987, 12-3, pl. 1,3; Englund 2003, 109
I-9		Paley & Sobolewski 1987, 13, pl. 1,3; Englund 2003, 109
I-10		Paley & Sobolewski 1987, 13, pl. 1,3; Englund 2003, 109
I-11		Paley & Sobolewski 1987, 13-4, pl. 1,3; Englund 2003, 109
I-12	Conradie 1989b, 318ff. (score)	Weidner & Furlani 1939, 34, 152b, 102; Stearns 1961, 14-5, 52-3, 57-8, 83, 90; Meyer 1970, 25; Meuszyński 1975a, 51; Meuszyński 1976c, 434; Paley 1976, 57; Paley & Sobolewski 1987, 14, pl. 1,4; Englund 2003, 110
I-13	Conradie 1989b, 318ff. (score)	Moortgat 1930, 144; Weidner & Furlani 1939, 34, 102; Meuszyński 1975a, 52; Meuszyński 1976c, 434; Paley & Sobolewski 1987, 14-5, pl. 1,4; Englund 2003, 110

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
I-14	Nimrud 47 + Nimrud 51 + in situ	1-4 [?] [uncertain	no	not collated	orthostat
I-15	private collection + in situ + IMA	1-2 [?] [uncertain	no	not collated	orthostat
I-16	ROM 939.11.2 + BM 124581	1-7[,]21-22[	uncertain	yes	not collated	orthostat
I-17	Copenhagen AS 1 + BM 102487	]8-22	uncertain	yes	collated 9 June 2015 (Copenhagen); not collated (BM)	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
I-14	uncertain	
I-15	uncertain	
I-16	The inscription ends <i>ú-[kín]</i> .	ROM 939.11.2: Stearns 1961, pl. 73; museum website (legible photos); Google Cultural Institute (legible photo); BM 124581: Layard 1849a, pl. 7 (drawing of the relief only); Budge 1914, pl. 42,2 (fairly legible photo); Hrouda 1965, Taf. 36.1 (illegible photo); Paley 1976, pl. 21b (legible photo); museum website (legible photo)
I-17	The inscription ends <i>ú-kín</i> and the final line ends well before the right edge of the relief.	Copenhagen AS 1: Ravn 1952-1953, Abb. 12 (barely legible photo); museum website (legible photo; also legible image on the virtual tour); photographed 9 June 2015; BM 102487: Budge 1914, pl. 38 (barely-legible photo); museum website (legible photo)

Signum	Edition or Variants	Catalog or Discussion
I-14		Paley & Sobolewski 1987, 15, pl. 1,4; Englund 2003, 110
I-15		Meuszyński 1976c, 470; Paley 1976, 59, 69; Paley & Sobolewski 1987, 15-6, pl. 1,5; Englund 2003, 110-1
I-16	de Filippi 1977, 130-36 (variants); Conradie 1989b, 318ff. (score)	Gadd 1936, 141; Stearns 1961, 15, 50-3; Meuszyński 1976c, 456, 469; Paley 1976, 60; Paley & Sobolewski 1987, 16-7; Englund 2003, 111
I-17	de Filippi 1977, 129-36 (variants); Conradie 1989b, 318ff. (score)	Gadd 1936, 147; Weidner & Furlani 1939, 152; Stearns 1961, 15, 57-8; Ravn 1952-1953, 232, fig. 12; Meuszyński 1976c, 444; Paley 1976, 60; Paley & Sobolewski 1987, 17-8, pl. 1,5; Englund 2003, 111-2

Signum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
I-18	IM - + Copenhagen AS 2 + Ash 1950.241 + in situ	]8-22[	uncertain	yes	collated 9 June 2015 (Copenhagen AS 2); collated 16 May 2015 (Ash 1950.241)	orthostat
I-19	Nimrud 44 + Vatican 14989 + MAG 44.10 + in situ	1[	uncertain	no	not collated	orthostat
I-20	AO 19868 + Mumbai F-8	]8-22	uncertain	no	collated 3 June 2015 (AO 19868); not collated (Mumbai F-8)	orthostat
I-21	NGC 2918 + Nimrud 52 + in situ	1-22	21	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
I-18	The inscription ends <i>ma-a'-diš</i> [. . .]; the right side of the relief is broken off, so it is all but certain that the entire Standard Inscription was on this manuscript. Note that it is not clear that the Copenhagen and Ashmolean pieces fit together.	Copenhagen AS 2: Ravn 1952-1953, Abb. 13 (barely legible photo); museum website (legible photo on the virtual tour); photographed 9 June 2015; Ash 1950.241: photographed 16 May 2015
I-19	The bottom of this relief is broken off, and it is impossible to know how the inscription ended.	Vatican 14989: Weidner & Furlani 1939, Abb. 11 (legible photo); Dolce & Santi 1995, fig. 33 (fairly legible photo); MAG 44.10: Stearns 1961, pl. 72 (legible photo); museum website (legible photo, but cropped)
I-20	Although the inscription is broken, it is clear that it ends <i>ú-kín</i> .	AO 19868: museum website (legible photo); photographed 3 June 2015
I-21	According to Paley & Sobolewski 1987, 21, the inscription ends <i>ú-kín</i> .	NGC 2918: Hubbard 1961, 143 (legible photo); Stearns 1961, pl. 74 (legible photo); museum website (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
I-18	Conradie 1989b, 318ff. (score)	Weidner & Furlani 1939, 1-2; Ravn 1952-1953, 231-2; Stearns 1961, 58; Reade 1965, 133; Meuszyński 1976c, 444, 465; Paley 1976, 60-1; Paley & Sobolewski 1987, 18-9, pl. 1,5; Englund 2003, 112-3
I-19		Weidner & Furlani 1939, 15, 17, 173; Stearns 1961, 53; Meuszyński 1976c, 467-8 (state wrongly that this is shown in Weidner & Furlani 1939, Abb. 17); Paley 1976, 57-8; Paley 1989-1990; Paley & Sobolewski 1987, 19-20, 21, pl. 1,5; Paley & Sobolewski 1992, 50; Englund 2003, 113
I-20		Gadd 1936, 231-2; Paley & Sobolewski 1987, 20-1, pl. 1,5; Englund 2003, 114
I-21		Weidner & Furlani 1939, 104; Stearns 1961, 52; Meuszyński 1976c, 469; Paley 1976, 59; Paley & Sobolewski 1987, 21-2, pl. 2,6; Paley & Sobolewski 1992, 50; Englund 2003, 114

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
I-22	BM 124580 + Nimrud 40 + MFAH 80.53 + in situ	1[,]21-22[	uncertain	yes	not collated	orthostat
I-23	Mumbai F 10 + private collection (Samuel Josefowitz, Lausanne) + Nimrud 49 + BM 118921 + in situ	1-2[,]22	uncertain	no	not collated	orthostat
I-24	Nimrud 42 + BM 98061 + AO 22198 + Nimrud 44 + Nimrud 43 + Nimrud 45 + Detroit 47.181 + AO 19849 + in situ	1-2[,]20-21[	uncertain	yes	collated 3 June 2015 (AO 22198, AO 19849); remainder not collated	orthostat
I-25	Brooklyn 55.146 + in situ	1-22	22	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
I-22	Although the inscription is broken, it is clear that it ends <i>ma-a²-diš</i> [. . .]; since the right side is broken off, it is likely that it originally contained the entire Standard Inscription.	BM 124580: Budge 1914, pl. 43 (legible photo); Dolce & Santi 1995, fig. 30 (fairly legible photo); museum website (legible photo); MFAH 80.53: Weidner 1937-1939a, Abb. 114 (barely legible photo); Weidner & Furlani 1939, Abb. 114 (barely legible photo); Google Cultural Institute (legible photo)
I-23	The inscription ends <i>ú-kín</i> , well before the right edge of the relief.	Mumbai F 10: Reade 1965, pl. 27b (barely legible photo); BM 118921: Meuszyński 1976c, Abb. 13 (fairly legible photo); museum website (legible photo)
I-24	Since this manuscript is fragmentary, it is impossible to be sure how it ended.	Nimrud 42: Paley & Sobolewski 1987, 24 (transliteration); BM 98061: Hall 1928, pl. 21a (legible photo); museum website (legible photo); AO 22198: photographed 3 June 2015; Nimrud 45: Paley & Sobolewski 1987, 24 (transliteration); Detroit 47.181: Stearns 1961, pl. 76 (legible photo); CDLI (legible photo); AO 19849: Strommenger 1964, fig. 193 (fairly legible photo); museum website (illegible photo); photographed 3 June 2015
I-25	The inscription ends <i>ú-kín</i> .	Brooklyn 55.146: Stearns 1961, pl. 68 (legible photo); Paley 1976, pls. 8, 23a (legible photos), 30 (hand copy); museum website (fairly legible photos)

Siglum	Edition or Variants	Catalog or Discussion
I-22	de Filippi 1977, 130-36 (variants)	Gadd 1936, 141; Weidner & Furlani 1939, 151-2, 339; Stearns 1961, 52-3, 58; Meuszyński 1976c, 456, 468; Paley 1976, 54, 60; Paley & Sobolewski 1987, 22, pl. 2,6; Englund 2003, 115
I-23	de Filippi 1977, 129-36 (variants)	Karkaria 1890-1894, 107; Gadd 1936, 146, 231; Stearns 1961, 47 (wrongly cataloged), 52; Reade 1965, 123, 133; Reade 1972, 109; Meuszyński 1976c, 436, 451, 470; Paley 1976, 58, 60-1; Paley & Sobolewski 1987, 22-3, pl. 2,6
I-24	de Filippi 1977, 129-36 (variants)	Gadd 1936, 146, 199; Weidner & Furlani 1939, 152; Stearns 1961, 52, 55, 58; Peck 1973, 201-2; Meuszyński 1976c, 440, 446, 466; Paley 1976, 58, 59, 61; Paley & Sobolewski 1987, 23-4, pl. 2,6; Englund 2003, 115
I-25	Paley 1976, 125-33 (variants); Conradie 1989b, 318ff. (score)	Gadd 1936, 241; Weidner & Furlani 1939, 35, n. 6, 102, n. 199, 152; Stearns 1961, 50-52, 55, 57; Meuszyński 1976c, 437; Paley 1976, 57; Paley & Sobolewski 1987, 24, pl. 2,6; Englund 2003, 116

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
I-26	YBC 1854.5 + YBC 1854.4 + Magdalen + Nimrud 41 + YBC 1854.3 + Mead Art Museum AC S.1855.5 + in situ	1-2[,]21-22	uncertain	yes	not collated	orthostat
I-27	Nimrud 46 + Istanbul 22 + Glencairn 09.SP.1549 + in situ + BM 124583	1-2[,]21-22	uncertain	yes	not collated	orthostat
I-28	Nimrud 53 + MMA 32.143.14 + ДВ-3941 + in situ + MN 199335 + Leningrad 5	1-3[,]20-22	uncertain	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
I-26	The inscription ends <i>ú-kín</i> and the final line ends well before the right edge of the relief.	YBC reliefs: Stephens 1936, 28 (fairly legible photos); Stearns 1961, pls. 69 (legible photo), 78 (legible photo); museum website (legible photos); Magdalen: Weidner & Furlani 1939, Abb. 6 (legible photo); AC S.1855.5: Stearns 1961, pl. 81 (legible photo)
I-27	The inscription ends <i>ú-kín</i> .	Nimrud 46: Paley & Sobolewski 1987, 26 (transliteration); Istanbul 22: Strommenger 1964, fig. 192 (fairly legible photo); Meuszyński 1972, fig. 27 (illegible photo); Bryn Athyn 09.SP.1549: Markoe 1983, pl. 2 (fairly legible photo); museum website (legible photo); BM 124583: Budge 1914, pl. 44 (legible photo); museum website (legible photo)
I-28	The inscription ends <i>ú-kín</i> .	Nimrud 53: Paley & Sobolewski 1987, 27 (transliteration); MMA 32.143.14: museum website (legible photo); CDLI (legible photo); ДБ-3941: Golenishchev 1897, 23 (fig.; drawing of the relief only); Meuszyński 1976c, Abb. 4 (legible photo); museum website (legible photo); in situ: Paley & Sobolewski 1987, 27 (transliteration); MN 199335: Belke 1969, 4, fig. 1 (legible photo); Leningrad 5: Golenishchev 1897, 27 (fig.; drawing of the relief only); Meuszyński 1976c, Abb. 5 (legible photo)

Signum	Edition or Variants	Catalog or Discussion
I-26	YOS 9, pp. 30-1 (nos. 132-3) (variants)	Stephens 1936, 27-30; Weidner & Furlani 1939, 9; Stearns 1961, 51, 53, 56-7; Meuszyński 1976c, 432, 461-2, 465; Paley 1976, 57; Paley & Sobolewski 1987, 24-5, pl. 2,6; Englund 2003, 116
I-27	de Filippi 1977, 130-36 (variants)	Gadd 1936, 142, 223, 248; Weidner & Furlani 1939, 152; Stearns 1961, 15, 52, 57-8; Meuszyński 1976c, 443, 456; Paley 1976, 57-8; Markoe 1983, 1-2; Paley & Sobolewski 1987, 25-6, pl. 2,6; Englund 2003, 116
I-28	Conradie 1989b, 318ff. (score)	Golenishchev 1897, 22-3, 26; Gadd 1936, 236; Stearns 1961, 51, 58; Reade 1965, 133; Belke 1969, 4; Reade 1972, 109; Meuszyński 1976c, 445-6, 463, 469; Paley 1976, 57; Paley & Sobolewski 1987, 26-7, pl. 2,6; Englund 2003, 117-8

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
I-29	Nimrud 48 + Ash. 1982.225 (1850) + Mumbai 3	1[,]22[	uncertain	yes	collated 16 May 2015 (Oxford); remainder not collated	orthostat
I-30	MMA 32.143.3 + in situ	1-22	22	yes	not collated	orthostat
I-31	in situ	1-10	22	no	not collated	orthostat
I-32	in situ	1-22	uncertain	no	not collated	orthostat
I-a-1	in situ	uncertain	uncertain	no	not collated	orthostat
I-a-2	in situ	uncertain	uncertain	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
I-29	The inscription ends <i>i-na ŠÀ-[bi . . .]</i> , and it is likely that the relief originally contained the entire Standard Inscription.	Nimrud 48: Paley & Sobolewski 1987, 27 (transliteration); Ash. 1982,225: Weidner & Furlani 1939, Abb. 7 (legible photo); photographed 16 May 2015; Mumbai 3: Reade 1965, pl. 27c (barely legible photo); CDLI (illegible photo); Paley & Sobolewski 1987, 27 (transliteration)
I-30	The inscription ends <i>ú-kín</i> and ends about one-third of the way across the relief.	MMA 32.143.3: Weidner & Furlani 1939, Abb. 115 (fairly legible photo); Sheeler et al 1946, pl. 7 (fairly legible photo); Stearns 1961, pl. 70 (legible photo); museum website (legible photo)
I-31	According to Paley & Sobolewski 1987, 28, the inscription ends (and originally ended) ^{uru} DU ₆ -šá- <i>Ab-ta-a-ni a-di</i> ^{uru} DU ₆ -šá- <i>Za-ab-da-ni</i> (middle of a phrase).	
I-32	According to Paley & Sobolewski 1987, 29, the relief is broken, but the space was enough for all of the Standard Inscription.	
I-a-1	uncertain	
I-a-2	uncertain	

Siglum	Edition or Variants	Catalog or Discussion
I-29	Layard, Ms A, p. 124 (variants)	Karkaria 1890-1894, 103-4; Weidner & Furlani 1939, 9, 11, 152; Stearns 1961, 53, 58; Reade 1965, 123; Meuszyński 1976c, 435, 465; Paley 1976, 58-9; Paley & Sobolewski 1987, 27-8, pl. 2,7; Englund 2003, 118
I-30	Conradie 1989b, 318ff. (score)	Gadd 1936, 230; Weidner & Furlani 1939, 52, 102, n. 199; Stearns 1961, 51-2, 56-7; Meuszyński 1976c, 462; Paley 1976, 56-7; Paley & Sobolewski 1987, 28, pl. 2,7; Englund 2003, 118
I-31		Paley & Sobolewski 1987, 28, pl. 2,7; Englund 2003, 119
I-32		Paley & Sobolewski 1987, 28-9, pl. 2,7; Englund 2003, 119
I-a-1		Meuszyński 1981, 8; Englund 2003, 120
I-a-2		Meuszyński 1981, 8; Englund 2003, 120

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
I-x	Chrysler Museum of Art 56.49.1	1-2[	uncertain	yes	not collated	orthostat
L-1-2	LACMA 66.4.1 + LACMA 66.4.2	1-22	26	yes	not collated	orthostat
L-4	VA 3863 + in situ	1-12	uncertain	no	not collated	orthostat
L-5	Gl. WAF 9	1-22[	26	yes	collated 26 May 2015	orthostat
L-6	Leiden B 1939/2.1 + DB-3939	1-22[	26	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
I-x	It remains uncertain where this relief was originally located in the Northwest Palace. Moreover, it is uncertain how the inscription ended.	Stearns 1961, pl. 67 (legible photo); The Chrysler Museum 1982, p. 10 (legible photo); museum website (legible photo)
L-1-2	The inscription ends <i>ú-kín</i> ; the signs are spaced slightly wider apart toward the end of the final line. The inscription spans both sides of a corner.	Weidner & Furlani 1939, Abb. 98 (illegible photo); museum website (legible photos)
L-4	uncertain	
L-5	The right side of this relief is broken off, so that 19-20 of the last signs in each line are missing. It undoubtedly originally contained the entire Standard Inscription. Note that much of the ruled space on this relief is uninscribed, perhaps because the width of the relief and the number of rulings was larger than was needed for the inscription.	Meuszyński 1976c, Abb. 18 (illegible photo); photographed 26 May 2015
L-6	The inscription ends <i>ma-a'-diš al-[qa-a . . .]</i> ; the relief clearly originally contained the entire Standard Inscription.	Leiden B 1939/2.1: van Soldt 1982, 48 (hand-copy), 58 (pl. 7, legible photo); museum website (legible photos); ДБ-3939: Golenishchev 1897, 21 (illegible drawing); Meuszyński 1976c, Abb. 2 (illegible photo); Reade 1979a, Taf. 3 (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
I-x		Weidner & Furlani 1939, 116, n. 221; Stearns 1961, 50; Meuszyński 1976c, 431; Paley 1976, 60; Paley & Sobolewski 1987, 12, pl. 1,2; Sobolewski & Paley 1995; Englund 2003, 120
L-1-2	Conradie 1989b, 348ff. (score)	Weidner & Furlani 1939, 133; Reade 1965, 132; Meuszyński 1976c, 460-1; Meuszyński 1981, 66, Taf. 14,1; Englund 2003, 121
L-4	Conradie 1989b, 348ff. (score)	Meuszyński 1981, 67, Taf. 14,1; Paley & Sobolewski 1987, 85, pl. 6,34; Englund 2003, 122
L-5	Conradie 1989b, 348ff. (score)	Meuszyński 1976c, 460; Meuszyński 1981, 67, Taf. 14,1; Englund 2003, 122
L-6	van Soldt 1982, 49; Conradie 1989b, 348ff. (score)	Golenishchev 1897, 20-1; Weidner & Furlani 1939, 123; Reade 1965, 133; Meuszyński 1976c, 444; Meuszyński 1981, 67, Taf. 14,2; Reade 1985, 211; Paley & Sobolewski 1987, 85-6, pl. 6,35; Englund 2003, 123

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
L-7	MMA 31.72.1 + S.856.3.7	1-22	26	yes	not collated	orthostat
L-8	Middlebury 0.114	1-22	26	yes	not collated	orthostat
L-9	in situ + Cincinnati 1952.7	1-22	26	no	not collated	orthostat
L-10	Nelson-Atkins 40-17	1-22	26	yes	not collated	orthostat
L-11	S.856.3.6	1-22	26	yes	not collated	orthostat
L-12	in situ + KAM AP 1981.4a	1-22	26	no	not collated	orthostat
L-13	in situ + KAM AP 1981.4b	1-22	26	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
L-7	The inscription ends <i>ú-kín</i> .	MMA 31.72.1: Stearns 1961, pl. 34 (legible photo); museum website (legible photo); S.856.3.7: Cohen & Kangas, eds. 2010a, 85, pl. 8 (legible photo)
L-8	The inscription ends <i>ú-kín</i> ; the final line ends well before the right edge of the relief.	Stearns 1961, pl. 18 (illegible photo); museum website (illegible photo)
L-9	According to Meuszyński 1981, 67, this relief contains the entire Standard Inscription.	in situ: Meuszyński & Abdul-Hamid 1974, fig. 1 (illegible photo); Cincinnati 1952.7: Stearns 1961, pl. 30 (legible photo); online photo (illegible photo)
L-10	The inscription ends <i>ú-kín</i> ; the final line ends about three-quarters of the way across the relief.	Stearns 1961, pl. 17 (legible photo); museum website (legible photo, online only)
L-11	The inscription ends <i>ú-kín</i> ; the final line ends about three-quarters of the way across the relief.	Stearns 1961, pl. 31 (fairly legible photo); Cohen & Kangas, eds. 2010, 83, pl. 7 (legible photo), fig. 5.11 (fairly legible photo)
L-12	According to Meuszyński 1981, 68, this relief contains the entire Standard Inscription.	KAM AP 1981.4a: museum website (legible photo)
L-13	According to Meuszyński 1981, 68, this relief contains the entire Standard Inscription.	KAM AP 1981.4b: museum website (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
L-7	Conradie 1989b, 348ff. (score)	Weidner & Furlani 1939, 151, n. 271; Stearns 1961, 34; Reade 1965, 133; Meuszyński 1981, 67, Taf. 14,2; Paley & Sobolewski 1987, 86, pl. 6,35; Englund 2003, 123
L-8	Conradie 1989b, 348ff. (score)	Stearns 1961, 29; Reade 1965, 133; Meuszyński 1981, 67, Taf. 14,2; Englund 2003, 123
L-9		Stearns 1961, 33; Meuszyński & Abdul-Hamid 1974, 115; Meuszyński 1976c, 400, 479; Meuszyński 1981, 67, Taf. 14,2; Paley & Sobolewski 1987, 74, pl. 5,23; Paley & Sobolewski 1992, 49; Englund 2003, 124
L-10	Conradie 1989b, 373ff. (score)	Stearns 1961, 29; Reade 1965, 133; Meuszyński 1976c, 443; Meuszyński 1981, 67, Taf. 14,3; Englund 2003, 124
L-11	Conradie 1989b, 373ff. (score)	Stearns 1961, 33; Reade 1965, 133; Meuszyński 1976c, 441-2; Meuszyński 1981, 67, Taf. 14,3; Englund 2003, 124
L-12		Reade 1984, 484; Paley & Sobolewski 1987, 86, pl. 6,36; Englund 2003, 125
L-13		Reade 1984, 484; Paley & Sobolewski 1987, 86, pl. 6,36; Englund 2003, 125

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
L-14	in situ + Bryn Athyn 09.SP.1550 (?)	1-22	26	no	not collated	orthostat
L-15	in situ	1-11	26 + 1	no	not collated	orthostat
L-16	BM 108833 + in situ	1-22	26	no	not collated	orthostat
L-17	Mead Art Museum AC S.1855.6	1-22	26	yes	not collated	orthostat
L-18	Copenhagen AS 3 + St. Louis 186.1925	1-22	26	yes	collated 9 June 2015 (Copenhagen AS 3); not collated (St. Louis 186.1925)	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
L-14	According to Meuszyński 1981, 68, this relief contains the entire Standard Inscription.	Bryn Athyn 09.SP.1550: Stearns 1961, pl. 22 (legible photo); Markoe 1983, pl. 1, fig. 1 (legible photo); museum website (legible photo)
L-15	According to Meuszyński 1981, 68, this manuscript is completely preserved, and ends KUR- <i>a ú-ter</i> (end of a clause, but middle of a section of the composition).	
L-16	According to Meuszyński 1981, 68, this relief contains the entire Standard Inscription.	Meuszyński 1976c, fig. 9 (legible photo)
L-17	The inscription ends <i>ú-kín</i> .	Stearns 1961, pl. 9 (fairly legible photo); museum website (illegible photo)
L-18	The inscription ends <i>ú-kín</i> .	Copenhagen AS 3: Ravn 1952-1953, Abb. 14 (barely legible photo); museum website (legible photo; also legible image on the virtual tour); photographed 9 June 2015; St. Louis 186.1925: Ravn 1952-1953, Abb. 14 (barely legible photo); Stearns 1961, pl. 40 (legible photo); museum website (illegible photo)

Signum	Edition or Variants	Catalog or Discussion
L-14		Stearns 1961, 22; Reade 1965, 134; Meuszyński & Abdul-Hamid 1974, 115; Meuszyński 1976c, 464-5, 479; Meuszyński 1981, 68, Taf. 14,4; Markoe 1983; Paley & Sobolewski 1987, 75, pl. 5,24; Paley & Sobolewski 1992, 49; Englund 2003, 125
L-15		Meuszyński & Abdul-Hamid 1974, 115; Meuszyński 1981, 68, Taf. 14,4; Englund 2003, 126
L-16		Reade 1972, 109; Meuszyński & Abdul-Hamid 1974, 115; Meuszyński 1976c, 448; Meuszyński 1981, 68, Taf. 14,4; Englund 2003, 126
L-17	Conradie 1989b, 373ff. (score)	Stearns 1961, 9, 15, 27; Reade 1965, 133; Meuszyński 1976c, 432; Meuszyński 1981, 68, Taf. 14,4; Englund 2003, 126
L-18	Conradie 1989b, 373ff. (score)	Ravn 1952-1953, 233-4; Stearns 1961, 35, 83; Reade 1965, 133; Meuszyński 1976c, 444; Meuszyński 1981, 68-9, Taf. 15,1; Englund 2003, 127

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
L-19	in situ	1-22[	26	no	not collated	orthostat
L-20	in situ + BM 124578	1-22[	26	yes	collated 18 May 2015 (BM); not collated (in situ)	orthostat
L-21-22	in situ	1-22	26	no	not collated	orthostat
L-23	in situ	1-22	26	no	not collated	orthostat
L-24	in situ	1-22	26	no	not collated	orthostat
L-25	Mosul Museum	1-22	26	no	not collated	orthostat
L-26	Mosul Museum	1-22	26	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
L-19	According to Meuszyński 1981, 69, the entire Standard Inscription is completely preserved, except that the final few signs of each line are damaged.	Meuszyński & Abdul-Hamid 1974, fig. 3 (illegible photo)
L-20	The inscription ends <i>ú[-kín]</i> .	BM 124578: Budge 1914, pl. 41 (illegible photo); museum website (legible photo); photographed 15 May 2015
L-21-22	According to Meuszyński 1981, 69, this manuscript contains the entire Standard Inscription. The inscription spans both sides of a corner.	Meuszyński & Abdul-Hamid 1974, fig. 4 (illegible photo)
L-23	According to Meuszyński 1981, 69, this manuscript contains the entire Standard Inscription.	Meuszyński & Abdul-Hamid 1974, fig. 4 (illegible photo)
L-24	According to Meuszyński 1981, 69, this manuscript contains the entire Standard Inscription.	Salman, <i>Sumer</i> 25 (1969): fig. 4 (Arabic) (illegible photo)
L-25	The inscription ends <i>ú-kín</i> ; the final line ends well before the right edge of the relief.	Project Mosul (partially legible photos)
L-26	According to Meuszyński 1981, 69, this manuscript contains the entire Standard Inscription.	Project Mosul (partially legible photos)

Siglum	Edition or Variants	Catalog or Discussion
L-19		Meuszyński & Abdul-Hamid 1974, 116; Meuszyński 1981, 69, Taf. 15,1; Englund 2003, 127
L-20	de Filippi 1977, 129-36 (variants); Conradie 1989b, 397ff. (score)	Gadd 1936, 140; Stearns 1961, 83; Reade 1965, 133; Meuszyński & Abdul-Hamid 1974, 116; Meuszyński 1976c, 456; Meuszyński 1981, 69, Taf. 15,1; Englund 2003, 128
L-21-22		Meuszyński & Abdul-Hamid 1974, 116; Meuszyński 1981, 69, Taf. 15,1; Englund 2003, 128
L-23		Meuszyński & Abdul-Hamid 1974, 116; Meuszyński 1981, 69, Taf. 15,2; Englund 2003, 128
L-24		Meuszyński 1981, 69, Taf. 15,2; Englund 2003, 128
L-25		Meuszyński & Abdul-Hamid 1974, 116; Meuszyński 1981, 69, Taf. 15,2; Englund 2003, 129
L-26		Meuszyński & Abdul-Hamid 1974, 116; Meuszyński 1981, 69, Taf. 15,2; Englund 2003, 129

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
L-27	Mosul Museum	1-22	26	no	not collated	orthostat
L-28	Mosul Museum	1-22	26	no	not collated	orthostat
L-29	Mosul Museum	1-22	26	no	not collated	orthostat
L-30	Mosul Museum	1-19	26 + 1	no	not collated	orthostat
L-31	in situ	1-22	uncertain	no	not collated	orthostat
L-33	ZhArchSlg 1910 + Nimrud 35 + Nimrud 36	1-22[	26	yes	not collated	orthostat
L-34	ZhArchSlg 1911 + Nimrud 34	1-22[	26	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
L-27	The inscription ends <i>ú-kín</i> .	Project Mosul (partially legible photos)
L-28	According to Meuszyński 1981, 69, this manuscript contains the entire Standard Inscription.	Meuszyński & Abdul-Hamid 1974, fig. 6 (illegible photo); Project Mosul (partially legible photos)
L-29	According to Meuszyński 1981, 69, this manuscript contains the entire Standard Inscription.	Meuszyński & Abdul-Hamid 1974, fig. 7 (illegible photo)
L-30	According to Meuszyński 1981, 69, the text ends <i>a-na šú-bat MAN-ti-a</i> , and this is the original end of the text on this relief.	
L-31	According to Meuszyński 1981, 70, this manuscript contains the entire Standard Inscription.	
L-33	The text ends <i>ú-[kín]</i> .	Reade 1965, pl. 29a (illegible photo); Asher-Greve & Selz 1980, Abb. 3 (barely legible photo); museum website (barely legible photo); CDLI (legible photos)
L-34	The text ends <i>ma-a²-diš a[l-qa-a . . .]</i> ; it clearly originally contained the entire Standard Inscription.	Reade 1965, pl. 30a (illegible photo); Asher-Greve & Selz 1980, Abb. 4 (fairly legible photo); CDLI (legible photos)

Siglum	Edition or Variants	Catalog or Discussion
L-27		Meuszyński & Abdul-Hamid 1974, 116; Meuszyński 1981, 69, Taf. 15,3; Englund 2003, 129
L-28		Meuszyński & Abdul-Hamid 1974, 116; Meuszyński 1981, 69, Taf. 15,3; Englund 2003, 129
L-29		Meuszyński & Abdul-Hamid 1974, 116; Meuszyński 1981, 69, Taf. 15,3; Englund 2003, 129
L-30		Meuszyński & Abdul-Hamid 1974, 116; Meuszyński 1981, 69-70, Taf. 15,3; Englund 2003, 129
L-31		Meuszyński 1981, 70, Taf. 15,3; Englund 2003, 129
L-33	Conradie 1989b, 397ff. (score)	Gadd 1936, 220; Stearns 1961, 90; Reade 1965, 124, 133; Meuszyński & Abdul-Hamid 1974, 116; Meuszyński 1976c, 469; Asher-Greve & Selz 1980, 15-26; Meuszyński 1981, 70, Taf. 15,4; Englund 2003, 130
L-34	Conradie 1989b, 397ff. (score)	Gadd 1936, 220; Stearns 1961, 90; Reade 1965, 126, 133; Meuszyński & Abdul-Hamid 1974, 116; Meuszyński 1976c, 470; Asher-Greve & Selz 1980, 15-26; Meuszyński 1981, 70, Taf. 15,4; Englund 2003, 130

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
L-35	Brooklyn 55.147	1-22	26	yes	not collated	orthostat
L-36	Brooklyn 55.148	1-22[	26	yes	not collated	orthostat
N-2	in situ	1-22	20 + 1	no	not collated	orthostat
N-3	UM 29-21-1	1-14	20 + 1	no	not collated	orthostat
N-4	in situ	1-22	20	no	not collated	orthostat
N-5	Burlington 1	1-12	20	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
L-35	The text ends <i>ú-kín</i> ; the signs are spaced apart at the end of the final line.	Stearns 1961, pl. 11 (barely legible photo); Paley 1976, pl. 9 (legible photo); museum website (illegible photos); Google Cultural Institute (legible photo)
L-36	The text ends <i>ina ŠÀ-bi</i> [. . .]; it clearly originally contained the entire Standard Inscription.	Stearns 1961, pl. 26 (barely legible photo); Paley 1976, pl. 10 (legible photo); museum website (barely legible photos)
N-2	According to Meuszyński 1981, 74, the entire Standard Inscription is on this relief.	
N-3	The inscription ends <i>ú-šá-áš-kín</i> (end of a clause and a section of the composition); the final line ends well before the right edge of the relief, and it seems that this was the inscription's original extent. It is likely that the final line is written below the final ruling, though my photos do not allow me to check this.	Stearns 1961, pl. 39 (fairly legible photo); museum website (illegible photos)
N-4	According to Meuszyński 1981, 74, the entire Standard Inscription is on this relief.	
N-5	The text ends MAN EN.MEŠ- <i>e</i> (end of a phrase, but not of a section of the composition); it is clear that this was the original extent of the inscription.	Stearns 1961, pl. 16 (fairly legible photo)

Signum	Edition or Variants	Catalog or Discussion
L-35	Paley 1976, 125-33 (variants); Conradie 1989b, 397ff. (score)	Gadd 1936, 241; Stearns 1961, 28, 32; Reade 1965, 133; Meuszyński 1976c, 437; Meuszyński 1981, 70-1, Taf. 15,4; Englund 2003, 130
L-36	Paley 1976, 125-33 (variants); Conradie 1989b, 397ff. (score)	Gadd 1936, 241; Stearns 1961, 32; Reade 1965, 133; Meuszyński 1976c, 437; Meuszyński 1981, 71, Taf. 16,1; Englund 2003, 130
N-2		Meuszyński 1981, 74; Taf. 16,2; Englund 2003, 132
N-3	Conradie 1989b, 422ff. (score)	Weidner & Furlani 1939, 117, n. 224; Stearns 1961, 35; Reade 1965, 133; Meuszyński 1976c, 466; Meuszyński 1981, 74, Taf. 16,2; Englund 2003, 132
N-4		Meuszyński 1981, 74, Taf. 16,3; Englund 2003, 132
N-5	Conradie 1989b, 422ff. (score)	Gadd 1936, 245; Stearns 1961, 29; Reade 1965, 133; Meuszyński 1976c, 439; Meuszyński 1981, 74, Taf. 16,3; Englund 2003, 133

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
N-6	Nimrud 38 + BM 135156 + in situ	1-22	20	yes	not collated	orthostat
N-7	Bern 12.2.63 + in situ	1-22	20 + 1	no	not collated	orthostat
N-8	MFAB 81.56	1-22	20 + 1	yes	not collated	orthostat
N-9	in situ	1-22	37	no	not collated	orthostat
N-10	in situ	1-14	35	no	not collated	orthostat
N-12	VA 946	1-22	20	yes	collated 28 May 2015	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
N-6	According to Meuszyński 1981, 74, the entire Standard Inscription is on this relief.	BM 135156: Meuszyński 1976d, fig. 10 (legible photo)
N-7	The inscription ends <i>ú-kín</i> . The final line is placed below the bottom ruling.	Bern 12.2.63: Stettler 1968, 320 (legible photo); Meuszyński 1976c, fig. 1 (legible photo); in situ: Englund 2003, Taf. 9b (illegible photo); Project Mosul (legible photos of most of the inscription)
N-8	The inscription ends <i>ú-kín</i> ; the scribe ran out of ruled space and continued the inscription below the bottom ruling, completing the inscription about two-thirds of the way across the relief.	Stearns 1961, pl. 42 (legible photo); museum website (legible photos)
N-9	According to Meuszyński 1981, 75, the entire Standard Inscription is on this relief.	
N-10	According to Meuszyński 1981, 75, the inscription is completely preserved, and ends <i>ú-šá-áš-kín</i> (end of a clause and a section of the composition).	
N-12	The inscription ends <i>ú-kín</i> ; the final line ends well before the right edge of the relief.	Meuszyński 1975a, fig. 11 (illegible photo); photographed 28 May 2015

Siglum	Edition or Variants	Catalog or Discussion
N-6		Meuszyński 1976c, 457; Meuszyński 1976d, 37; Reade 1972, 109; Meuszyński 1981, 74-5, Taf. 16,3; Englund 2003, 133
N-7		Reade 1972, 109; Meuszyński 1976c, 434; Meuszyński 1981, 75, Taf. 16,3-4; Englund 2003, 133
N-8	Conradie 1989b, 422ff. (score)	Gadd 1936, 242; Weidner & Furlani 1939, 151, n. 271; Stearns 1961, 36-7; Reade 1965, 133; Meuszyński 1976c, 436; Meuszyński 1981, 75, Taf. 16,4; Englund 2003, 134
N-9		Meuszyński 1981, 75, Taf. 16,4; Englund 2003, 134
N-10		Meuszyński 1981, 75, Taf. 16,4; Englund 2003, 134
N-12	Conradie 1989b, 422ff. (score)	Gadd 1936, 210; Weidner 1937-1939b, 378; Ravn 1952-1953, 241; Stearns 1961, 90; Reade 1965, 133; Meuszyński 1975a, 48; Meuszyński 1976c, 433; Meuszyński 1981, 75-6, Taf. 16,4; 17,3; Englund 2003, 135

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
N-13	VA 947	1-22	20 + 1	yes	collated 29 May 2015	orthostat
N-14	in situ	1-22	20 + 1	no	not collated	orthostat
N-14a	in situ	1-10	20	no	not collated	orthostat
N-15	Stockholm 856	1-22	20	no	not collated	orthostat
N-16	VA 948a	1-22	20	yes	collated 29 May 2015	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
N-13	The inscription ends <i>ú-kín</i> ; the scribe ran out of room in his ruled space and put the last five signs beneath the last ruling, justified right on the relief.	Meuszyński 1975a, fig. 12 (illegible photo); photographed 29 May 2015
N-14	The inscription ends <i>ú-kín</i> ; the final line ends about half-way across the relief, and is probably placed beyond the final ruling, though my photos are not clear enough to check this.	Englund 2003, Taf. 9a (illegible photo); Project Mosul (legible photo of most of the inscription)
N-14a	According to Meuszyński 1981, 76, the inscription is well-preserved, and ends <i>el-la-an</i> ^{kur} <i>Za-ban</i> TA ^{uru} DU ₆ - (middle of a GN, though not in the middle of a word; note that lines are sometimes broken at this point in this GN). The inscription begins on the left edge of the relief and wraps around to the front.	
N-15	The inscription ends <i>ú-kín</i> ; the final line ends half-way across the relief.	Ravn 1952-1953, Abb. 37 (illegible photo)
N-16	The inscription ends <i>ú-kín</i> ; the signs are spaced wide apart at the end.	Meuszyński 1975a, fig. 13 (illegible photo); photographed 29 May 2015

Siglum	Edition or Variants	Catalog or Discussion
N-13	Conradie 1989b, 439ff. (score)	Gadd 1936, 210; Weidner 1937-1939b, 378; Ravn 1952-1953, 241; Stearns 1961, 90; Reade 1965, 133; Meuszyński 1975a, 48; Meuszyński 1976c, 434; Meuszyński 1981, 76, Taf. 17,1,3; Englund 2003, 135
N-14		Stearns 1961, 32; Reade 1965, 133; Meuszyński 1981, 76, Taf. 17,1; Englund 2003, 135
N-14a		Meuszyński 1981, 76, Taf. 17,1; Englund 2003, 135
N-15	Conradie 1989b, 439ff. (score)	Ravn 1952-1953, 244-6; Stearns 1961, 90; Reade 1965, 135; Meuszyński 1976c, 468; Meuszyński 1981, 76, Taf. 17,1; Englund 2003, 136
N-16	Conradie 1989b, 439ff. (score)	Gadd 1936, 210; Weidner & Furlani 1939, 151, n. 271; Stearns 1961, 90; Reade 1965, 133; Meuszyński 1975a, 49; Meuszyński 1976c, 434; Meuszyński 1981, 76, Taf. 17,2; Englund 2003, 136

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
N-17	VA 948b	1-22	20	yes	collated 29 May 2015	orthostat
N-18	in situ	1-22	20	no	not collated	orthostat
N-19	Worcester 1930.42	1-22	20	yes	not collated	orthostat
P-1	in situ	uncertain	uncertain	no	not collated	orthostat
P-2	WAM 21.9 + in situ	1-15	20	yes	collated 24 April 2015	orthostat
P-3	Istanbul 7036 + in situ	1-22	20	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
N-17	The inscription ends <i>ú-kín</i> ; the final line ends well before the right edge of the relief.	Meuszyński 1975a, fig. 14 (illegible photo); photographed 29 May 2015
N-18	According to Meuszyński 1981, 76, this relief contains the entire Standard Inscription.	
N-19	The inscription ends <i>ú-kín</i> .	Stearns 1961, pl. 24 (legible photo); museum website (legible photos)
P-1	uncertain	
P-2	The inscription ends DÜ- <i>uš</i> (end of a subordinate clause, but not the end of a section of the inscription); the signs are spread out at the end of the final line, and it is clear that this is the original length of the inscription.	Layard 1849a, 3,4 (relief only); WAM 21.9: Stearns 1961, pl. 52 (barely legible photo); Canby 1971, pl. 10 (illegible photo); museum website (fairly legible photo); photographed 24 April 2015
P-3	The inscription ends <i>ú-kín</i> ; the scribe ran out of ruled space and completed the composition below the bottom ruling, completing it about half-way across the relief.	Layard 1849a, pls. 36a, 43 (reliefs only); Ravn 1952-1953, Abb. 27, 29, 31 (fairly legible photos)

Siglum	Edition or Variants	Catalog or Discussion
N-17	Conradie 1989b, 439ff. (score)	Gadd 1936, 210; Weidner & Furlani 1939, 151, n. 271; Stearns 1961, 90; Reade 1965, 133; Meuszyński 1975a, 50; Meuszyński 1976c, 434; Meuszyński 1981, 76, Taf. 17,2; Englund 2003, 136
N-18		Meuszyński 1981, 76, Taf. 17,2; Englund 2003, 137
N-19	Conradie 1989b, 439ff. (score)	Stearns 1961, 30; Reade 1965, 133; Meuszyński 1976c, 469; Meuszyński 1981, 76-7, Taf. 17,2; Englund 2003, 137
P-1		Meuszyński 1981, 77, Taf. 17,3; Englund 2003, 137
P-2	Conradie 1989b, 462ff. (score)	Stearns 1961, 41; Reade 1965, 133; Meuszyński 1976c, 433; Meuszyński 1981, 77, Taf. 17,3; Englund 2003, 138
P-3		Gadd 1936, 223; Ravn 1952-1953, 241; Stearns 1961, 84; Reade 1965, 133; Meuszyński 1976c, 443; Meuszyński 1981, 77, Taf. 17,3; Englund 2003, 138

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
P-4	Ny Carlsberg Glyptotek ÆIN 1491 + in situ	1-22	20 + 1	yes	collated 10 June 2015	orthostat
S-1	Brussels O.271 + in situ	1-22	21	yes	collated 7 June 2015	orthostat
S-2	MMA 17.190.2079 + in situ	1-22	19	yes	not collated	orthostat
S-3	BM 124563 + in situ	1-22[	19	yes	collated 18 May 2015	orthostat
S-4	YBC 1854.2.1 + YBC 1854.2.2 + in situ	1-22	19 + 1	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
P-4	The inscription ends <i>ú-kín</i> ; the final line is written below the final ruling, justified right, beginning about two-thirds of the way across the relief, and ending with three or four signs' space to spare before the right edge of the relief.	Ny Carlsberg Glyptotek ÆIN 1491: Ravn 1952-1953, Abb. 16 (fairly legible photo); Møller 1995, p. 85 (fairly legible photo); in situ: Bartl 2014, Taf. 26 (legible photo); photographed 10 June 2015
S-1	This is the right half of a corner sacred tree, thus preserving the right halves of each line. The inscription ends <i>ú-kín</i> , spacing the final signs well apart at the end of the final line.	Brussels O.271: Goossens 1956, fig. 1 (fairly legible photo); museum website (barely legible photo); photographed 7 June 2015
S-2	The inscription ends <i>ú-kín</i> ; the signs are spaced apart at the end of the final line.	MMA 17.190.2079: Stearns 1961, pl. 56 (legible photo); museum website (legible photo)
S-3	Both sides of the relief are broken off, so that the beginnings and ends of the lines are missing. The inscription ends <i>al[-qa-a . . .]</i> , but it is clear that the entire composition was originally on this relief.	Budge 1914, pl. 29 (fairly legible photo); Gadd 1936, pl. 3 (illegible photo); Paley 1976, pl. 11 (legible photo); Bartl 2014, Taf. 33 (legible photo); museum website (legible photo); photographed 11 May 2015
S-4	The inscription ends <i>ú-kín</i> . Having run out of ruled space, the scribe put the last five signs beneath the last ruling, justified left on the relief.	YBC 1854.2a + YBC 1854.2b: YOS 9, pl. 46 (barely legible photo); Gadd 1936, pl. 3 (illegible photo); Stearns 1961, pl. 57 (fairly legible photo); museum website (legible photos)

Siglum	Edition or Variants	Catalog or Discussion
P-4	Conradie 1989b, 462ff. (score)	Ravn 1952-1953, 235; Stearns 1961, 84; Reade 1965, 133; Canby 1971, 53, pls. 13b, 15a; Meuszyński 1976c, 444; Meuszyński 1981, 77, Taf. 17,3; Englund 2003, 138
S-1	RIAA, no. 322, pp. 42-3 (transliteration with breaks and line numbers indicated); Conradie 1989b, 474ff. (score)	Meuszyński 1976c, 439, 478; Paley 1976, 66; Paley & Sobolewski 1987, 38, pl. 2,8; Englund 2003, 139
S-2	Conradie 1989b, 474ff. (score)	Gadd 1936, 137, 237-8; Stearns 1961, 27, 43; Meuszyński 1976c, 464, 478; Paley 1976, 66; Paley & Sobolewski 1987, 38, pl. 2,8; Englund 2003, 140
S-3	de Filippi 1977, 128-36 (variants); Conradie 1989b, 474ff. (score)	Gadd 1936, 137, 237-8; Meuszyński 1976c, 454; Paley 1976, 66; Paley & Sobolewski 1987, 38-9, pl. 2,8; Englund 2003, 140
S-4	YOS 9, p. 30 (no. 131) (variants); Conradie 1989b, 474ff. (score)	Gadd 1936, 237, 245; Stearns 1961, 43; Meuszyński 1976c, 461, 468; Paley 1976, 67; Paley & Sobolewski 1987, 39

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
S-5	in situ	1-22	19	no	not collated	orthostat
S-6	CMA 1943.246 + in situ	1-22[	19	yes	not collated	orthostat
S-7	Mead Art Museum AC S.1855.4	1-22	19	yes	not collated	orthostat
S-8	YBC 1854.1 + Nimrud 88 + in situ	1-22[	19	yes	not collated	orthostat
S-9	Nimrud 54 + Nimrud 80 + Nimrud 89b + Nimrud 89a + Nimrud 89d + Nimrud 89c + in situ	1-22	19	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
S-5	According to Paley & Sobolewski 1987, 39, the relief is eroded; however, it is likely that the inscription was originally complete.	
S-6	The inscription ends <i>al-[qa-a . . .]</i> , but it is clear that it originally contained the entire Standard Inscription, since the right side of the relief is broken off. The scribe may have been aware that he was coming to the end of the composition well before using up his ruled space, since the final three rulings have their signs spaced wide apart, and large swaths of contoured relief, which are inscribed in the previous lines, are left uninscribed.	CMA 1943.246: Stearns 1961, pl. 51 (fairly legible photo); museum (legible photo)
S-7	The inscription ends <i>ú-kín</i> ; the signs are spaced apart at the end of the final line.	Weidner & Furlani 1939, Abb. 113 (fairly legible photo); Stearns 1961, pl. 8 (legible photo); museum website (illegible photo)
S-8	The inscription ends <i>ina ŠÀ-bi [. . .]</i> , but it is clear that it originally contained the entire Standard Inscription, since the right side of the relief is broken off.	YBC 1854.1: Stearns 1961, pl. 33 (fairly legible); museum website (legible photos)
S-9	According to Paley & Sobolewski 1987, 40, the inscription ends <i>ú-kín</i> , and the signs of the final line are spread out at the end.	

Signum	Edition or Variants	Catalog or Discussion
S-5		Paley & Sobolewski 1987, 39, pl. 2,8; Englund 2003, 141
S-6	Conradie 1989b, 499ff. (score)	Stearns 1961, 40; Meuszyński 1976c, 440, 478; Paley 1976, 68; Paley & Sobolewski 1987, 39, pl. 2,9; Englund 2003, 141
S-7	Conradie 1989b, 474ff. (score)	Weidner & Furlani 1939, 150, 270; Stearns 1961, 27; Meuszyński 1976c, 432, 477; Paley 1976, 72-3; Paley & Sobolewski 1987, 39-40, pl. 2,9; Englund 2003, 141
S-8	YOS 9, p. 30 (no. 130) (variants); Conradie 1989b, 474ff. (score)	Meuszyński 1976c, 461, 478; Paley 1976, 73; Paley & Sobolewski 1987, 40, pl. 2,9; Englund 2003, 142
S-9		Paley & Sobolewski 1987, 40, pl. 2,9; Englund 2003, 142

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
S-10	Nimrud 55 + AIC 1986.978 + Nimrud 56 + Nimrud 57 + in situ	1-22	19	no	not collated	orthostat
S-11	MMA 31.72.3	1-22	19	yes	not collated	orthostat
S-12	Brooklyn 55.149 + in situ	1-14	19	yes	not collated	orthostat
S-13	Brooklyn 55.150 + in situ	1-19	19 + 1	yes	not collated	orthostat
S-14	VTs 1 + in situ	1-22	19	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
S-10	According to Paley & Sobolewski 1987, 38, the inscription ends <i>ú-kín</i> , though it is damaged in several places.	AIC 1986.978: museum website (legible photo); Nimrud: Englund 2003, Taf. 10b (illegible photo); Project Mosul (illegible photo)
S-11	The inscription ends <i>ú-kín</i> , with the signs spaced further apart at the end of the final line.	Sheeler et al 1946, pl. 5 (fairly legible photo); Stearns 1961, pl. 59 (legible photo); museum website (legible photo)
S-12	The inscription ends <i>ú-šá-áš-kín</i> (end of a clause and a section of the composition), and the final line ends about half-way across the orthostat.	Brooklyn 55.149: Stearns 1961, pl. 62 (fairly legible photo); Paley 1976, pls. 12, 25a (legible photo); museum website (barely legible photos)
S-13	The inscription ends <i>ad-de</i> (end of a clause, but not end of a section of the composition). It is clear that this was the original end of the inscription. The scribe ran out of ruled space and completed the remainder of the inscription beneath the bottom ruling; the inscription is complete about two-thirds of the way across the relief.	Brooklyn 55.150: Stearns 1961, pl. 65 (legible photo); Paley 1976, pl. 12 (legible photo); Albenda 1994, fig. 1 (legible photo); museum website (fairly legible photos)
S-14	The inscription ends <i>ú-kín</i> ; the signs are spaced apart at the end of the final line.	Stearns 1961, pl. 7 (barely legible photo)

Siglum	Edition or Variants	Catalog or Discussion
S-10		Paley & Sobolewski 1987, 40-1, pl. 2,9; Englund 2003, 142-3
S-11	Conradie 1989b, 474ff. (score)	Gadd 1936, 235; Weidner & Furlani 1939, 112, 222; Stearns 1961, 45; Reade 1965, 134; Meuszyński 1976c, 462, 477; Paley 1976, 68; Paley & Sobolewski 1987, 41, pl. 2,9; Englund 2003, 143
S-12	Paley 1976, 125-33 (variants); Conradie 1989b, 518ff. (score)	Gadd 1936, 241; Weidner & Furlani 1939, 116, 222; Stearns 1961, 46; Reade 1965, 134; Meuszyński 1976c, 437, 477; Paley 1976, 69, 71; Paley & Sobolewski 1987, 41, pl. 3,10; Englund 2003, 144
S-13	Paley 1976, 125-33 (variants); Conradie 1989b, 518ff. (score)	Gadd 1936, 211; Weidner & Furlani 1939, 116; Stearns 1961, 47; Reade 1965, 134; Meuszyński 1976c, 437; Paley 1976, 70; Paley & Sobolewski 1987, 41, pl. 3,10; Albenda 1994; Englund 2003, 143
S-14	Conradie 1989b, 518ff. (score)	Stearns 1961, 24-5; Reade 1965, 134; Meuszyński 1976c, 427, 431-2; Paley 1976, 70; Paley & Sobolewski 1987, 41, pl. 3,10; Englund 2003, 144

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
S-15	Gl. WAF 6 + in situ	1-22[	19	yes	collated 27 May 2015	orthostat
S-17	Bowdoin 1860.2 + in situ	1-22	19 + 1	yes	not collated	orthostat
S-18	BM 102401 + in situ	1-17	19	no	not collated	orthostat
S-19	in situ	1-22	19	no	not collated	orthostat
S-20	in situ	1-22	19	yes	not collated	orthostat
S-21	in situ	1-22	19	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
S-15	The inscription ends <i>ú[-kín]</i> , and the final line ends well before the right edge of the relief. The signs are spaced apart at the end of the final line.	Reade 1965, pl. 30b (illegible photo); Meuszyński 1976c, Abb. 19 (illegible photo); photographed 26 May 2015
S-17	The inscription ends <i>ú-kín</i> ; the scribe appears to have run out of ruled space and completed the inscription beneath the last ruling. Note that he did not begin this new line justified left, but indented, and completed the final line about half-way across the relief.	Stearns 1961, pl. 14 (fairly legible); Porter 1989, 12 (barely legible photo); CDLI (legible photo); museum website (legible photo)
S-18	According to Paley & Sobolewski 1987, 42, the inscription ends <i>ú-na-ki-ir</i> (end of a clause, but not of a section of the composition), but they observe that the right side is damaged and 1-3 signs are broken at the end of each line.	BM 102401: Meuszyński 1976c, fig. 8 (legible photo)
S-19	The inscription ends <i>ú-kín</i> .	Seton-Williams 1981, Abb. 110 (legible photo of the right ends of the lines)
S-20	The inscription ends <i>ú-kín</i> ; the signs are spaced apart at the end of the final line.	Seton-Williams 1981, Abb. 110 (legible photo); Project Mosul (legible photos)
S-21	The inscription ends <i>ú-kín</i> ; the signs are spaced apart at the end of the final line, and the line ends about two-thirds of the way across the relief.	Project Mosul (legible photos)

Signum	Edition or Variants	Catalog or Discussion
S-15	Conradie 1989b, 518ff. (score)	Brunn 1887, 16; Furtwängler 1900, 15; Reade 1965, 127; Müller 1972, 4; Meuszyński 1976c, 460, 478; Paley 1976, 71; Paley & Sobolewski 1987, 41-2, pl. 3,10; Englund 2003, 144
S-17	Conradie 1989b, 518ff. (score)	Stearns 1961, 28; Reade 1965, 134; Meuszyński 1976c, 438, 477; Paley 1976, 70; Paley & Sobolewski 1987, 42, pl. 3,10; Englund 2003, 145
S-18		Reade 1972, 109; Meuszyński 1976c, 448; Paley 1976, 71; Paley & Sobolewski 1987, 42, pl. 3,11; Englund 2003, 145
S-19		Stearns 1961, 85; Paley 1976, 71; Paley & Sobolewski 1987, 42-3, pl. 3,11; Englund 2003, 145
S-20		Paley & Sobolewski 1987, 43, pl. 3,11; Englund 2003, 146
S-21		Paley & Sobolewski 1987, 43, pl. 3,11; Englund 2003, 146

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
S-22	in situ	1-22	19	yes	not collated	orthostat
S-23	Nimrud 58 + private collection + Nimrud 59a + Nimrud 59b + Hamburg 1965,101 + in situ	1-22	19	no	not collated	orthostat
S-24	Nimrud 74 + Nimrud 75 + Merrin Gallery + Nimrud 60 + Nimrud 73 + Nimrud 76 + in situ	1-22	19	no	not collated	orthostat
S-25	in situ	1-22	19	no	not collated	orthostat
S-26	Manchester VII-A-8 + Nimrud 61	1-8	19	yes	collated 20 May 2015	orthostat
S-27	Nimrud 62	unknown number of lines	uncertain	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
S-22	According to Paley & Sobolewski 1987, 43, the inscription is complete to <i>ú-kín</i> .	Project Mosul (legible photos)
S-23	According to Paley & Sobolewski 1987, 44, the inscription ends <i>ú-kín</i> .	private collection: Weidner 1937-1939a, Abb. 112 (barely legible photo); Weidner & Furlani 1939, Abb. 112 (fairly legible photo); Hamburg 1965, 101: Hoffmann 1973, p. 217 (legible photo); in situ: Project Mosul (illegible photo)
S-24	According to Paley & Sobolewski 1987, 44, this relief bore the entire Standard Inscription.	Nimrud fragments: Englund 2003, Taf. 10a (illegible photo); Project Mosul (illegible photo)
S-25	The inscription ends <i>ú-kín</i> , a several inches before the right edge of the relief.	Project Mosul (illegible photo)
S-26	The inscription ends ^{kur} <i>Lab-na-na</i> (middle of a phrase), and this appears to have been the original extent of the inscription.	Manchester VII-A-8: Meuszyński 1976d, fig. 15 (fairly legible photo); photographed 20 May 2015; Project Mosul (illegible photo)
S-27	uncertain	Project Mosul (illegible photo)

Siglum	Edition or Variants	Catalog or Discussion
S-22		Paley & Sobolewski 1987, 43, pl. 3,11; Englund 2003, 146
S-23	Conradie 1989b, 518ff. (score)	Weidner 1937-1939a, 336-7; Weidner & Furlani 1939, 149; Stearns 1961, 31; Reade 1965, 125; Hoffmann 1973, 216-7; Meuszyński 1976c, 468, 478; Paley 1976, 72; Paley & Sobolewski 1987, 43-4, pl. 3,11; Englund 2003, 146
S-24		Paley & Sobolewski 1987, 44, pl. 3,11; Paley & Sobolewski 1992, 49-50; Englund 2003, 147
S-25		Paley & Sobolewski 1987, 44, pl. 3,11; Englund 2003, 147
S-26	Conradie 1989b, 518ff. (score)	Reade 1972, 109; Meuszyński 1976c, 458; Meuszyński 1976d, 44-5; Paley 1976, 71; Paley & Sobolewski 1987, 44-5, pl. 3,11; Englund 2003, 147
S-27		Paley & Sobolewski 1987, 45, pl. 3,12; Englund 2003, 148

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
S-28	Nimrud 63 + Nimrud 65 + Brussels O.1934 + Nimrud 77 + Nimrud 64 + Nimrud 66 + Nimrud 67 + Nimrud 68	1-22	19	no	not collated	orthostat
S-29	Nimrud 69 + Mumbai 2 + Nimrud 70 + Nimrud 71 + Nimrud 78 + Nimrud 79	1-4[,]21-22[	19	no	not collated	orthostat
S-a-1	MMA 17.190.2077 + MMA 17.190.2078 + in situ	1-22	19	yes	not collated	orthostat
S-a-2	MMA 17.190.2080 + MMA 17.190.2081 + in situ	1-22	19	yes	not collated	orthostat
S-b-1	VA 944	1-22[	19	yes	collated 28 May 2015	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
S-28	The inscription ends <i>ú-kín</i> .	Nimrud Fragments: Englund 2003, Taf. 11b (illegible photo); Project Mosul (illegible photo); Brussels O.1934: Goossens 1956, fig. 3 (legible photo); museum website (legible photo); photographed 6 June 2015
S-29	According to Paley & Sobolewski 1987, 46, the inscription ends <i>ana ma-a³-diš</i> [. . .], and it is clear that the Standard Inscription was originally complete on this relief.	Nimrud 69-71, 78-79: Englund 2003, Taf. 11a (illegible photo); Mumbai 2: Reade 1965, pl. 31a (legible photo)
S-a-1	The inscription ends <i>ú-kín</i> , well before the right edge of the relief.	MMA 17.190.2077: Stearns 1961, pl. 35 (legible photo); museum website (legible photo); MMA 17.190.2078: Stearns 1961, pl. 43 (legible photo); museum website (legible photo)
S-a-2	The inscription ends <i>ú-kín</i> .	MMA 17.190.2080: Stearns 1961, pl. 44 (legible photo); museum website (legible photo); MMA 17.190.2081: Stearns 1961, pl. 19 (legible photo); museum website (legible photo)
S-b-1	The inscription ends <i>al[-qa-a . . .]</i> ; since the right side of the relief is broken off, it is clear that the inscription was originally complete.	Meuszyński 1975a, fig. 9 (illegible photo); photographed 28 May 2015

Siglum	Edition or Variants	Catalog or Discussion
S-28		Reade 1965, 134; Meuszyński 1976c, 439; Paley 1976, 73; Paley & Sobolewski 1987, 45-6, pl. 3,12; Englund 2003, 148
S-29		Gadd 1936, 230-1; Stearns 1961, 37; Reade 1965, 127-8; Meuszyński 1976c, 435; Paley 1976, 73; Paley & Sobolewski 1987, 46, pl. 3,12; Englund 2003, 148
S-a-1	Conradie 1989b, 541ff. (score)	Gadd 1936, 237; Weidner & Furlani 1939, 98; Stearns 1961, 34, 37; Reade 1965, 134; Meuszyński 1976c, 464, 478; Paley 1976, 66; Paley & Sobolewski 1987, 46-7, pl. 3,13; Englund 2003, 149
S-a-2	Conradie 1989b, 541ff. (score)	Gadd 1936, 238; Weidner & Furlani 1939, 98; Stearns 1961, 29, 37; Reade 1965, 134; Meuszyński 1976c, 464, 478; Paley 1976, 66; Paley & Sobolewski 1987, 47, pl. 3,13; Englund 2003, 149
S-b-1	Conradie 1989b, 541ff. (score)	Weidner & Furlani 1939, 210; Stearns 1961, 31; Reade 1965, 134; Meuszyński 1975a, 46, 63; Meuszyński 1976c, 433, 478; Paley 1976, 68; Paley & Sobolewski 1987, 47-8, pl. 3,14; Englund 2003, 149

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
S-b-2	VA 945	1-22	19	yes	collated 29 May 2015	orthostat
S-c-1	in situ	uncertain	uncertain	no	not collated	orthostat
S-c-2	in situ	uncertain	uncertain	no	not collated	orthostat
S-c-3	in the Tigris	1-22	19	no	not collated	orthostat
S-c-4	BM 118803 + in situ	1-22	19 + 1	yes	collated 18 May 2015	orthostat
S-d-1	MMA 31.72.2	1-22	19	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
S-b-2	The inscription ends <i>ú-kín</i> , well before the right edge of the relief.	Meuszyński 1975a, fig. 10 (illegible photo); photographed 29 May 2015
S-c-1	uncertain	
S-c-2	uncertain	
S-c-3	uncertain	Pillet 1962, Pl. XVII, Fig. 21 (illegible photo)
S-c-4	The inscription ends <i>ú-kín</i> ; it wraps around the right side of the relief. There is no ruling below the final line, and I assume that the scribe ran out of ruled space and had to put an entire new line under the final ruling. The final signs are spaced apart.	Layard 1849a, pl. 38a (relief only); Meuszyński 1975a, fig. 26 (illegible photo); Bartl 2014, Taf. 37 (barely legible photo); photographed 18 May 2015
S-d-1	The inscription ends <i>ú-kín</i> ; the signs are spread apart at the end of the final line.	Layard 1849a, pl. 38 (drawing of the relief only); Sheeler et al 1946, pl. 3 (fairly legible photo); Stearns 1961, pl. 45 (legible photo); museum website (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
S-b-2	Conradie 1989b, 541ff. (score)	Gadd 1936, 210; Stearns 1961, 37, 90; Reade 1965, 134; Meuszyński 1975a, 47, 63; Meuszyński 1976c, 433, 478; Paley 1976, 68; Paley & Sobolewski 1987, 48, pl. 3,14; Englund 2003, 149
S-c-1		Paley & Sobolewski 1987, 48, pl. 3,15; Englund 2003, 149
S-c-2		Paley & Sobolewski 1987, 48, pl. 3,15; Englund 2003, 149
S-c-3		Reade 1965, 134; Paley 1976, 69; Paley & Sobolewski 1987, 48, pl. 3,15; Englund 2003, 150
S-c-4	Conradie 1989b, 565ff. (score)	Gadd 1936, 130-1; Stearns 1961, 37; Reade 1972, 109; Meuszyński 1975a, 67; Meuszyński 1976c, 449, 478; Paley 1976, 69; Paley & Sobolewski 1987, 48, pl. 3,15; Englund 2003, 150
S-d-1	Conradie 1989b, 565ff. (score)	Gadd 1936, 235; Stearns 1961, 38; Meuszyński 1976c, 462, 478; Paley 1976, 74; Paley & Sobolewski 1987, 48-9, pl. 3,16; Englund 2003, 150

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
S-d-2	in situ	1-22	19	yes	not collated	orthostat
T-2	ZhArchSlg 1912 + SKS-Hm 20 + in situ	1-22	19	yes	collated 1 June 2015 (SKS-Hm 20); remainder not collated	orthostat
T-5	MMA 17.190.2082 + in situ	1-16	19	yes	not collated	orthostat
T-6	Bowdoin 1860.4 + in situ	1-22	19	yes	not collated	orthostat
T-7	Brooklyn 55.151 + in situ	1-22	19	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
S-d-2	The inscription ends <i>ú-kín</i> ; the signs are spread apart at the end of the final line.	Salman, <i>Sumer</i> 31 (1975): pl. 2 (Arabic) (illegible photo); Kawata 1988, 62 (fairly legible photo); Project Mosul (legible photos)
T-2	The inscription ends <i>ú-kín</i> ; the signs are spread apart at the end of the final line.	ZhArchSlg 1912: Reade 1965, pl. 29b (illegible photo); Asher-Greve & Selz 1980, pls. 7 (legible photo), 8 (barely legible photos); CDLI (legible photos); SKS-Hm 20: Reade 1965, pl. 29c (illegible photo); Paley 1976, pl. 28a (legible photo); Marzahn 2004, flyleaf, Abb. 4, 38, 39-42 (legible photos); museum website (illegible photos)
T-5	The inscription ends <i>ana paṭ gim-ri-šá</i> (middle of a clause); it is clear that this was originally the end of the inscription.	MMA 17.190.2082: Stearns 1961, pl. 20 (legible photo); museum website (legible photo)
T-6	The inscription ends <i>ú-kín</i> ; the signs are spread apart at the end of the final line.	Stearns 1961, pl. 28 (legible photo); Paley 1976, pl. 13a (barely legible photo); Porter 1989, 14 (barely legible photo); museum website (legible photo)
T-7	The inscription ends <i>ú-kín</i> .	Brooklyn 55.151: Stearns 1961, pl. 13 (barely legible photo); Paley 1976, pls. 13b, 14 (legible photos); museum website (legible photos)

Siglum	Edition or Variants	Catalog or Discussion
S-d-2	Conradie 1989b, 565ff. (score)	Paley & Sobolewski 1987, 49, pl. 3,16; Kawata 1988, 196-7; Englund 2003, 151
T-2	Conradie 1989b, 580ff. (score)	Gadd 1936, 220; Weidner & Furlani 1939, 93; Stearns 1961, 31, 47; Reade 1965, 125-6; Meuszyński 1976c, 441, 470; Paley 1976, 74; Asher-Greve & Selz 1980, 20-4; Paley & Sobolewski 1987, 52, pl. 4,17; Englund 2003, 152
T-5	Conradie 1989b, 580ff. (score)	Gadd 1936, 238; Stearns 1961, 30; Reade 1965, 134; Meuszyński 1976c, 464, 478; Paley 1976, 75; Paley & Sobolewski 1987, 53, pl. 4,18; Englund 2003, 153
T-6	Conradie 1989b, 580ff. (score)	Stearns 1961, 32; Reade 1965, 134; Meuszyński 1976c, 438, 477; Paley 1976, 75; Paley & Sobolewski 1987, 53, pl. 4,18; Englund 2003, 154
T-7	Paley 1976, 125-33 (variants); Conradie 1989b, 580ff. (score)	Gadd 1936, 241; Stearns 1961, 28; Reade 1965, 134; Meuszyński 1976c, 437, 477; Paley 1976, 76; Paley & Sobolewski 1987, 53, pl. 4,18; Englund 2003, 154

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
T-8	Brooklyn 55.152 + in situ	1-22	19	yes	not collated	orthostat
T-10	in situ	uncertain	uncertain	no	not collated	orthostat
WFL-1	WCMA 1851.1	1-19	20	yes	not collated	orthostat
WFL-2	MFAB 35.731	1-22	19	yes	not collated	orthostat
WFL-3	S.856.3.3	1-14	20	yes	not collated	orthostat
WFL-5	Brooklyn 55.145	1-11	17	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
T-8	The inscription ends <i>ú-kín</i> .	Brooklyn 55.152: Stearns 1961, pl. 27 (fairly legible photo); Paley 1976, pls. 13c, 15, 26d, 27d (legible photos); Paley 1977, fig. 2 (illegible photo); Albenda 1994, fig. 4 (fairly legible photo); museum website (legible photos)
T-10	uncertain	
WFL-1	The inscription ends <i>ad-de</i> (end of a clause, but middle of a section of the composition). The final signs end well before the right edge of the relief, so that it seems fairly clear that the scribe planned to end the inscription here.	Stearns 1961, pl. 53 (fairly legible photo); Williams College Museum of Art 2001, frontispiece (legible photo); museum website (legible photo)
WFL-2	The inscription ends <i>ú-kín</i> ; the inscription ends several inches before the right edge of the relief, and the final signs are spaced apart.	Stearns 1961, pl. 25 (fairly legible photo); museum website (fairly legible photos)
WFL-3	The inscription ends <i>ú-šá-áš-kín</i> (end of a clause and end of a section of the text). It is clear that this is where the inscription originally ended.	Stearns 1961, pl. 32 (barely legible photo); Cohen & Kangas, eds. 2010, 76, pl. 4.1 (legible), fig. 6.1 (illegible)
WFL-5	The inscription ends <i>ú-ter</i> (end of a clause, but middle of a section of the text); it is clear that this was the original end of the inscription.	Stearns 1961, pl. 12 (fairly legible photo); Paley 1976, pls. 16, 28b (legible photos); museum website (legible photos)

Siglum	Edition or Variants	Catalog or Discussion
T-8	Paley 1976, 125-33 (variants); Conradie 1989b, 580ff. (score)	Gadd 1936, 241; Stearns 1961, 32; Reade 1965, 134; Meuszyński 1976c, 437, 477; Paley 1976, 76; Paley & Sobolewski 1987, 53-4, pl. 4,18; Englund 2003, 154
T-10		Paley & Sobolewski 1987, 54, pl. 4,18; Englund 2003, 155
WFL-1	Conradie 1989b, 631ff. (score)	Gadd 1936, 244; Stearns 1961, 41-2; Meuszyński 1976c, 469, 479; Paley & Sobolewski 1987, 73, pl. 5,23; Englund 2003, 162
WFL-2	Conradie 1989b, 631ff. (score)	Weidner & Furlani 1939, 151; Stearns 1961, 10, 32; Meuszyński 1976c, 436 (catalogued wrongly as Boston 35.753); Paley 1976, 73; Paley & Sobolewski 1987, 73, pl. 5,23; Englund 2003, 163
WFL-3	Conradie 1989b, 631ff. (score)	Stearns 1961, 33; Meuszyński 1976c, 442, 479; Paley & Sobolewski 1987, 75, pl. 5,23; Englund 2003, 163
WFL-5	Paley 1976, 125-33 (variants); Conradie 1989b, 631ff. (score)	Gadd 1936, 241; Stearns 1961, 28; Reade 1965, 134; Meuszyński 1976c, 436-7, 479; Paley 1976, 79; Paley & Sobolewski 1987, 75, pl. 5,23; Englund 2003, 163

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
WFL-6 (WJ-1)	Nimrud 81 + Nimrud 82 + in situ	1-22	uncertain	no	not collated	orthostat
WFL-8	Nimrud 85	1-22	18	no	not collated	orthostat
WFL-12	Nimrud 86	1-19	18	no	not collated	orthostat
WFL-13	VA 959	]20-21[	uncertain	yes	collated 29 May 2015	orthostat
WFL-14	BM 124579	]17-18[	uncertain	yes	not collated	orthostat
WFL-16	Bowdoin 1860.5 + Bowdoin 1860.6	]1-2[	uncertain	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
WFL-6 (WJ-1)	uncertain	
WFL-8	uncertain	
WFL-12	According to Paley & Sobolewski 1987, 76, the inscription ends ^{na4} <i>pi-li</i> BABBAR- <i>e</i> ; it is unclear whether the inscription continued beyond this point originally.	
WFL-13	The inscription ends ŠU- <i>ia</i> šá K[UR.KUR.MEŠ . . .]; the remaining space is enough to accommodate the remainder of the composition.	Meyer 1970, fig. 109 (legible photo); Meuszyński 1975a, fig. 19 (fairly legible photo); Jakob-Rost et al 1992, 173 (text 111, legible photo); Google Cultural Institute (legible photo); photographed 28 May 2015
WFL-14	The inscription ends ^{giš} <i>bu-ut-ni</i> [. . .]. It is impossible to know where the inscription would have originally ended, but this is clearly the final line on the relief.	Budge 1914, pl. 42,1 (legible photo); Reade 1985, pl. 44b (fairly legible photo); museum website (legible photo)
WFL-16	The inscription ends ^{giš} TUKUL- <i>ti</i> A[š-šur . . .]. It is impossible to be sure where the inscription ended.	Bowdoin 1860.5: Stearns 1961, pl. 66 (legible photo); Reade 1985, pl. 44a (fairly legible photo); Porter 1989, 10 (legible photo); museum website (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
WFL-6 (WJ-1)		Paley & Sobolewski 1987, 74, 81, pl. 5,24; Englund 2003, 164
WFL-8		Paley & Sobolewski 1987, 74, pl. 5,24; Englund 2003, 164
WFL-12		Paley & Sobolewski 1987, 76, pl. 5,25; Englund 2003, 165
WFL-13		Gadd 1936, 212-3; Reade 1965, 210; Meuszyński 1975a, 55-7, 64-5; Meuszyński 1976c, 434; Paley & Sobolewski 1987, 76, pl. 5,26; Englund 2003, 166
WFL-14	de Filippi 1977, 130-36 (variants)	Gadd 1936, 140-1; Meuszyński 1976c, 456; Reade 1985, 211; Paley & Sobolewski 1987, 76, pl. 5,26; Englund 2003, 166
WFL-16		Gadd 1936, 243; Stearns 1961, 48, 53-4; Meuszyński 1976c, 438; Reade 1985, 210; Paley & Sobolewski 1987, 77, pl. 5,27; Englund 2003, 167

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
WFL-19	BM 124557 + BM 124558	]21-22[	uncertain	yes	not collated	orthostat
WFL-22	BM 102077 + BM 118906 + BM AOC 45	]19-22[	uncertain	yes	not collated	orthostat
WFL-24	Mosul Museum	]19[,]21-22[	uncertain	yes	not collated	orthostat
Y-5	in situ	uncertain	27	no	not collated	orthostat
Y-6	in situ	1-16	27	no	not collated	orthostat
Y-7	in situ	1-21	27	no	not collated	orthostat
Y-9	in situ	1-21	27	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
WFL-19	The inscription ends [<i>in</i>]a ŠÀ-b[<i>i</i> . . .]. It is all but certain that the inscription was originaly complete.	Budge 1914, pl. 25 (legible photos); Barnett & Falkner 1962, pl. 115 (p. 169) (relief only); Reade 1985, pl. XLIa (reproduction of Or.Dr. I pl. 8, simply a drawing of the relief only); museum website (legible photos)
WFL-22	The inscription ends ú[- <i>kín</i>].	BM 118906: Laessøe 1953, 6, fig. 1 (fairly legible photo); museum website (legible photo); all: Gadd 1936, pl. 4 (reliefs only); Barnett & Falkner 1962, pl. 123 (pp. 178-9) (fairly legible photos)
WFL-24	The inscription ends <i>ma-a'-diš</i> [<i>al</i>]- <i>qa</i> -[<i>a</i> . . .]; it is all but certain that the inscription was originally complete.	Reade 1985, pl. 40b (fairly legible photo); Project Mosul (illegible photo)
Y-5	uncertain	
Y-6	According to Paley & Sobolewski 1992, 36, the inscription ends ^{kur} É-A-di-ni.	
Y-7	According to Paley & Sobolewski 1992, 36, the inscription ends ú-re-ti.	
Y-9	According to Paley & Sobolewski 1992, 36, the inscription ends ú-re-ti.	

Siglum	Edition or Variants	Catalog or Discussion
WFL-19	de Filippi 1977, 130-36 (variants)	Gadd 1936, 136; Meuszyński 1976c, 454; Reade 1985, 210; Paley & Sobolewski 1987, 77, pl. 5,28; Englund 2003, 168
WFL-22	de Filippi 1977, 129-36 (variants)	Layard 1849c, 32; Gadd 1936, 144; Barnett & Falkner 1962, 25; Meuszyński 1976c, 448, 450-1, 457-8, 479; Paley & Sobolewski 1987, 79, pl. 5,29; Englund 2003, 169
WFL-24		Postgate 1973a, 193; Reade 1985, 209; Paley & Sobolewski 1987, 78, pl. 5,29; Englund 2003, 169
Y-5		Paley & Sobolewski 1992, 36
Y-6		Paley & Sobolewski 1992, 36
Y-7		Paley & Sobolewski 1992, 36
Y-9		Paley & Sobolewski 1992, 36

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
Y-10	in situ	1-22	27	yes	not collated	orthostat
Y-11	in situ	1-21	27	yes	not collated	orthostat
Y-12	in situ	1-20	27	no	not collated	orthostat
Y-13	in situ	1-22	27	no	not collated	orthostat
Y-14	in situ	uncertain	27	no	not collated	orthostat
Y-15	in situ	uncertain	27	no	not collated	orthostat
Y-16	in situ	1-22	27	no	not collated	orthostat
Y-17	in situ	1-17	27	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
Y-10	The inscription ends <i>ú-kín</i> . The final line ends before the right margin of the inscription, and the signs are spaced apart in the final line.	Project Mosul (legible photo)
Y-11	The inscription ends <i>ú-re-ti</i> (end of a clause, but middle of a section of the composition). The signs are spaced apart at the end of the final line.	Project Mosul (legible photos)
Y-12	The inscription ends ^{na4} <i>pa-ru-te</i> (end of a phrase, but middle of a clause).	Project Mosul (legible photos of the right half of the inscription)
Y-13	According to Paley & Sobolewski 1992, 36, the inscription ends <i>ú-kín</i> .	
Y-14	uncertain	
Y-15	uncertain	
Y-16	According to Paley & Sobolewski 1992, 36, the inscription ends <i>ú-kín</i> .	
Y-17	According to Paley & Sobolewski 1992, 36, the inscription ends ^P <i>Lu-bar-na</i> .	

Siglum	Edition or Variants	Catalog or Discussion
Y-10		Paley & Sobolewski 1992, 36
Y-11		Paley & Sobolewski 1992, 36
Y-12		Paley & Sobolewski 1992, 36
Y-13		Paley & Sobolewski 1992, 36
Y-14		Paley & Sobolewski 1992, 36
Y-15		Paley & Sobolewski 1992, 36
Y-16		Paley & Sobolewski 1992, 36
Y-17		Paley & Sobolewski 1992, 36

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
Y-28	in situ	1-22	27	no	not collated	orthostat
Y-29	in situ	1-17	27	no	not collated	orthostat
Y-30	in situ	uncertain	27	no	not collated	orthostat
Y-31	in situ	uncertain	27	no	not collated	orthostat
Y-32	in situ	uncertain	27	no	not collated	orthostat
Y-33	in situ	uncertain	27	no	not collated	orthostat
Y-34	in situ	1-15	27	no	not collated	orthostat
Y-35	in situ	1-18	27	no	not collated	orthostat
Y-36	in situ	1-17	27	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
Y-28	According to Paley & Sobolewski 1992, 37, the inscription ends <i>ú-kín</i> .	
Y-29	According to Paley & Sobolewski 1992, 37, the inscription ends <i>ú-šá-píl</i> .	
Y-30	uncertain	
Y-31	uncertain	
Y-32	uncertain	
Y-33	uncertain	
Y-34	According to Paley & Sobolewski 1992, 37, the inscription ends URU <i>šu-ú</i> .	
Y-35	According to Paley & Sobolewski 1992, 37, the inscription ends É.GAL ^{giš} SUR.MÌN.	
Y-36	According to Paley & Sobolewski 1992, 38, the inscription ends <i>ú-šá-píl</i> .	

Siglum	Edition or Variants	Catalog or Discussion
Y-28		Paley & Sobolewski 1992, 37
Y-29		Paley & Sobolewski 1992, 37
Y-30		Paley & Sobolewski 1992, 37
Y-31		Paley & Sobolewski 1992, 37
Y-32		Paley & Sobolewski 1992, 37
Y-33		Paley & Sobolewski 1992, 37
Y-34		Paley & Sobolewski 1992, 37
Y-35		Paley & Sobolewski 1992, 37
Y-36		Paley & Sobolewski 1992, 38

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
Y-37	in situ	1-8	27	no	not collated	orthostat
Y-38	in situ	1-21	27	no	not collated	orthostat
Y-39	in situ	1-20	27	yes	not collated	orthostat
Y-40	in situ	1-22	27	no	not collated	orthostat
Y-41	in situ	1-8	27	no	not collated	orthostat
Y-42	in situ	1-6	27	no	not collated	orthostat
Y-43	in situ	1-8	27	no	not collated	orthostat
Y-44	in situ	1-8	27	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
Y-37	According to Paley & Sobolewski 1992, 38, the inscription ends ^{kur} <i>La-qe-e</i> .	
Y-38	According to Paley & Sobolewski 1992, 38, the inscription ends KUR- <i>ti</i> ŠU- <i>ia</i> [. . .].	Project Mosul (illegible photo)
Y-39	The inscription ends <i>ú-si-im-ši</i> (end of a clause, but middle of a section of the composition).	Project Mosul (legible photos)
Y-40	The inscription ends <i>ú-kín</i> .	Project Mosul (illegible photo)
Y-41	According to Paley & Sobolewski 1992, 38, the inscription ends <i>ú-šek-ni-šá</i> .	
Y-42	According to Paley & Sobolewski 1992, 38, the inscription ends [. . . <i>mu-šar</i>]- <i>bu-ú</i> .	
Y-43	According to Paley & Sobolewski 1992, 39, the inscription ends <i>ú-šek-ni-šá</i> .	
Y-44	According to Paley & Sobolewski 1992, 39, the inscription ends ^{id} HAL.ĤAL.	

Signum	Edition or Variants	Catalog or Discussion
Y-37		Paley & Sobolewski 1992, 38
Y-38		Paley & Sobolewski 1992, 38
Y-39		Paley & Sobolewski 1992, 38
Y-40		Paley & Sobolewski 1992, 38
Y-41		Paley & Sobolewski 1992, 38
Y-42		Paley & Sobolewski 1992, 38
Y-43		Paley & Sobolewski 1992, 39
Y-44		Paley & Sobolewski 1992, 39

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
Y-45	in situ	1-21[	27	yes	not collated	orthostat
Y-46	in situ	1-21[	27	yes	not collated	orthostat
Y-47	in situ	1-22	27	yes	not collated	orthostat
Y-53	in situ	1-11	27	no	not collated	orthostat
Y-54	in situ	1-18	27	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
Y-45	The inscription ends KÙ.BABBAR.MEŠ KÙ.SIG ₁₇ .MEŠ [. . .]. Because of the break, and because the Y reliefs did not tend to write below the final ruling, it is likely that some of line 22, though not necessarily all of it, was originally written.	Project Mosul (legible photos)
Y-46	The inscription ends NAGGA.MEŠ U[D.KA.BAR.MEŠ . . .]. Because of the size of the break, it is likely that line 22 was originally included in this manuscript.	Project Mosul (legible photos)
Y-47	The inscription ends [. . . ú]- <i>kín</i> . The final line ends well before the right margin of the inscription, and it appears that the signs were spaced wide apart in this line.	Project Mosul (legible photos)
Y-53	According to Paley & Sobolewski 1992, 40, the inscription ends <i>am-nu</i> .	
Y-54	According to Paley & Sobolewski 1992, 40, the inscription ends [. . . É.GA]L ^{giš} <i>bu-uṭ-ni</i> .	Project Mosul (legible photos of the left side of the inscription)

Siglum	Edition or Variants	Catalog or Discussion
Y-45		Paley & Sobolewski 1992, 39
Y-46		Paley & Sobolewski 1992, 39
Y-47		Paley & Sobolewski 1992, 39
Y-53		Paley & Sobolewski 1992, 40
Y-54		Paley & Sobolewski 1992, 40

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
Y-55	in situ	1-18	27	yes	not collated	orthostat
Y-60	in situ	1-21[	27	yes	not collated	orthostat
Y-61	in situ	1-21[	27	no	not collated	orthostat
Y-65	in situ	1-21[	27	no	not collated	orthostat
Y-66	in situ	1-22	27	no	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
Y-55	The inscription ends É.GAL ^{giš} <i>dap-ra-ni</i> (middle of a clause and middle of a section of the composition). The final line is the 27th on this orthostat, and, since the Y orthostats are generally inscribed in exactly 27 lines, we may assume that this was the final line, in spite of the fact that the relief is broken after this line.	Project Mosul (legible photos)
Y-60	The inscription ends šá KUR.KUR.[MEŠ . . .]. Given the size of the break, it is possible that some or all of line 22 was originally included in this manuscript.	Project Mosul (legible photos)
Y-61	According to Paley & Sobolewski 1992, 41, the inscription ends [ŠU- <i>i</i>]a šá KUR.[KUR . . .], but there was enough space to complete the inscription to <i>ú-kín</i> .	Project Mosul (illegible photo)
Y-65	According to Paley & Sobolewski 1992, 41, the inscription ends NAGGA ZABAR AN.BAR [. . .], but there was enough space to complete the inscription to <i>ú-kín</i> .	
Y-66	According to Paley & Sobolewski 1992, 41, the inscription ends <i>ina ŠÀ-bi ú-kín</i> .	

Signum	Edition or Variants	Catalog or Discussion
Y-55		Paley & Sobolewski 1992, 40
Y-60		Paley & Sobolewski 1992, 40
Y-61		Paley & Sobolewski 1992, 40-1
Y-65		Paley & Sobolewski 1992, 41
Y-66		Paley & Sobolewski 1992, 41

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
Y-70	in situ	1-21[	27	no	not collated	orthostat
Y-71	in situ	uncertain	27	no	not collated	orthostat
Y-72	in situ	uncertain	27	no	not collated	orthostat
Y-73	in situ	uncertain	27	no	not collated	orthostat
Y-74	in situ	1-11	27	no	not collated	orthostat
Y-75	in situ	uncertain	27	no	not collated	orthostat
Y-84	in situ	uncertain	27	no	not collated	orthostat
Y-85	in situ	uncertain	27	no	not collated	orthostat
Z-1	BM 118874 + A 34980 + in situ	1-3[,]4-7	uncertain	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
Y-70	According to Paley & Sobolewski 1992, 41, the inscription ends AN.BAR KUR- <i>ti</i> ŠU-[<i>ia</i> . . .], but there was enough space to complete the inscription to <i>ú-kín</i> .	
Y-71	uncertain	
Y-72	uncertain	
Y-73	uncertain	
Y-74	According to Paley & Sobolewski 1992, 41, the inscription ends <i>a-di</i> ^{kur} <i>Haš-mar</i> .	
Y-75	uncertain	
Y-84	uncertain	
Y-85	uncertain	
Z-1	The text ends <i>ú-šam-qit</i> (end of a clause, but middle of a section of the text). The text is written in a narrow space, and it is clear that this was the original end of the text. The text is written on the ankles of the upper figure, across a middle register, and concludes on the miter of the lower figure.	BM 118874: Budge 1914, pl. 48, 1 (legible photo); Meuszyński 1976c, fig. 11 (barely legible photo); photographed 8 May 2015; A 34980: Meuszyński 1976c, fig. 12 (fairly legible photo); museum website (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
Y-70		Paley & Sobolewski 1992, 41
Y-71		Paley & Sobolewski 1992, 41
Y-72		Paley & Sobolewski 1992, 41
Y-73		Paley & Sobolewski 1992, 41
Y-74		Paley & Sobolewski 1992, 41
Y-75		Paley & Sobolewski 1992, 42
Y-84		Paley & Sobolewski 1992, 42
Y-85		Paley & Sobolewski 1992, 42
Z-1	Conradie 1989b, 606ff. (score)	Gadd 1936, 145, 148; Stearns 1961, 49, 86; Reade 1965, 128, 134; Meuszyński 1976c, 449-50; de Filippi 1977, 131 (wrongly referenced); Paley 1976, 78; Paley & Sobolewski 1981, 92; Paley & Sobolewski 1987, 60-1, pl. 4,19; Englund 2003, 156

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
Z-2	BM 118876 + BM 118877 + in situ	1-3[,]6-8	uncertain	yes	collated 10 May 2015	orthostat
Z-3	Gl. WAF 8 + in situ	1-13	17	yes	collated 27 May 2015	orthostat
Z-6	AO 19848 + Mumbai 8	1-4[,]6-8	uncertain	yes	collated 3 June 2015 (AO 19848); Mumbai 8 not collated	orthostat
Z-8	Mumbai 9 + BM 124574 + IM - + IM - + IM - + in situ	1-2[,]10-12[,]17[	17	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
Z-2	The text ends <i>áš-gu-um</i> (end of a clause, but middle of a section of the text). The text is written in a narrow space, and it is clear that this was the original end of the text. The text is written on the ankles of the upper figure, across a middle register, and concludes on the miter of the lower figure.	Budge 1914, pl. 48 (legible photos of both BM pieces); Gadd 1936, pl. 5 (illegible photos); BM 118876: museum website (legible photo, photo is incorrectly cataloged under BM 118874)
Z-3	The text ends UB.MEŠ (middle of a clause). It is clear that the text originally ended this way.	Meuszyński 1976c, Abb. 16 (illegible photo); photographed 26 May 2015
Z-6	The text ends <i>áš-gu-um</i> (end of a clause, but middle of a section of the text). The text is written in a narrow space, and it is clear that this was the original end of the text. The text is written on the ankles of the upper figure, across a middle register, and concludes on the miter of the lower figure.	AO 19848: museum website (barely legible photo); photographed 3 June 2015; Mumbai 8: Reade 1965, pl. 31c (legible photo)
Z-8	The text ends <i>ina ŠÀ-bi</i> [. . .] (Paley & Sobolewski 1987, 63). It is impossible to be sure how the inscription originally ended.	Mumbai 9: Reade 1965, pl. 31b (illegible photo); Paley & Sobolewski 1981, pl. 3 (drawing of the relief only); CDLI (illegible photo); BM 124574: Budge 1914, pl. 38a (legible photo); IM - pieces: Paley & Sobolewski 1981, pls. 4a-c (illegible photos)

Siglum	Edition or Variants	Catalog or Discussion
Z-2	de Filippi 1977, 129-36 (variants); Conradie 1989b, 606ff. (score)	Gadd 1936, 143-4, 199; Stearns 1961, 49, 86; Reade 1965, 134; Reade 1972, 109; Meuszyński 1976c, 450, 478; Paley 1976, 79; Paley & Sobolewski 1981, 91; Paley & Sobolewski 1987, 61, pl. 4,19; Englund 2003, 157
Z-3	Conradie 1989b, 606ff. (score)	Brunn 1887, 16; Furtwängler 1900, 16; Müller 1972, 4; Meuszyński 1976c, 458; Paley 1976, 80; Paley & Sobolewski 1981, 92; Paley & Sobolewski 1987, 61, pl. 4,19; Englund 2003, 157
Z-6	Conradie 1989b, 606ff. (score)	Karkaria 1890-1894, 106; Gadd 1936, 143, 199, 231; Stearns 1961, 49, 53, 86; Reade 1965, 128, 134; Meuszyński 1976c, 435, 466, 478; Paley 1976, 78; Paley & Sobolewski 1981, 89, pl. 3; Reade 1985, 208; Paley & Sobolewski 1987, 62, pl. 4,20; Englund 2003, 158
Z-8	Conradie 1989b, 606ff. (score)	Gadd 1936, 139, 321; Stearns 1961, 49, 53, 86; Reade 1965, 128, 134; Meuszyński 1976c, 436, 478; Paley 1976, 77; Paley & Sobolewski 1981, 91, 93; Paley & Sobolewski 1987, 62-3, pl. 4,20; Englund 2003, 158

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
Z-9	Gl. WAF 3 + in situ	1-18[	17	yes	collated 27 May 2015	orthostat
Z-10	in situ	1-22	17	yes	not collated	orthostat
Z-a-1	BM 124561 + in situ	1-11	17	yes	collated 18 May 2015	orthostat
Z-b-2	Gl. WAF 4	1-20	17	yes	collated 27 May 2015	orthostat
1962.14	Cincinnati L 1962.14	1-10[	18	yes	not collated	uncertain
2010,6022.19	2010,6022.19	]10[,]11[,]12[	uncertain	yes	not collated	uncertain
2.A(a).SVII	Mount Holyoke College Art Museum MH 2.A(a).SVII	]9[,]10[,]11[,]12[,]13[	uncertain	yes	not collated	uncertain

Siglum	Notes on Text Format	Photographs or Hand-Copies
Z-9	The inscription ends É.[GAL . . .]. The right edge of the relief is broken off, so it is impossible to know where the inscription ended, though it is clear that this was the final line on the relief.	Meuszyński 1976c, Abb. 17 (illegible photo); photographed 27 May 2015
Z-10	The inscription ends <i>ú-kín</i> .	Project Mosul (legible photos)
Z-a-1	The inscription ends <i>ú-ter</i> (end of a clause, but middle of a section of the text); it is clear that this was the original end of the inscription.	Budge 1914, pl. 27 (legible photo); Paley 1976, pl. 21c (legible photo); Ataç 2010a, 4, fig. 1 (legible photo); museum website (legible photo); collated 15 May 2015
Z-b-2	The inscription ends <i>ú-še-zi-iz</i> (end of a clause, but middle of a section of the text). It is clear that the text originally ended this way.	Müller 1972, Abb. 1 (illegible photo); Meuszyński 1975a, fig. 30 (illegible photo); Meuszyński 1976c, Abb. 20 (illegible photo); photographed 26 May 2015
1962.14		Paley 1974, pl. 111 (legible photo)
2010,6022.19	This inscription is on a block sawn from the middle of a slab, and it is therefore impossible to know where the inscription ended.	museum website (legible photo)
2.A(a).SVII	Since this is merely a fragment from the middle of an inscription, it is impossible to make any observations on format.	museum website (legible photos and hand-copies)

Siglum	Edition or Variants	Catalog or Discussion
Z-9	Conradie 1989b, 606ff. (score)	Brunn 1887, 15; Furtwängler 1900, 15; Reade 1965, 134; Müller 1972, 4; Meuszyński 1976c, 458; Paley 1976, 80; Paley & Sobolewski 1981, 92; Paley & Sobolewski 1987, 63, pl. 4,20; Englund 2003, 159
Z-10		Paley & Sobolewski 1981, 86; Paley & Sobolewski 1987, 63-4, pl. 4,20; Englund 2003, 159
Z-a-1	de Filippi 1977, 128-36 (variants); Conradie 1989b, 606ff. (score)	Gadd 1936, 137; Meuszyński 1976c, 454, 478; Paley 1976, 76; Paley & Sobolewski 1987, 64, pl. 4,21; Englund 2003, 159
Z-b-2	Conradie 1989b, 606ff. (score)	Reade 1965, 134; Müller 1972, 4; Meuszyński 1975a, 72; Meuszyński 1976c, 460, 478; Paley 1976, 79-80; Paley & Sobolewski 1981, 99; Paley & Sobolewski 1987, 64, pl. 4,22; Englund 2003, 160
1962.14		
2010,6022.19		
2.A(a).SVII		

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
3.A(a).SVII	Mount Holyoke College Art Museum MH 3.A(a).SVII	]2[,]3[,]4[	uncertain	yes	not collated	uncertain
AC I.1928.1	Mead Art Museum AC I.1928.1	1-7[	uncertain	yes	not collated	uncertain
Aleppo 1	Aleppo 1 (private collection)	]2-12[	uncertain	yes	not collated	uncertain
Aleppo 2	Aleppo 2 (private collection)	1-22[	20 [?]	yes	not collated	uncertain

Siglum	Notes on Text Format	Photographs or Hand-Copies
3.A(a).SVII	Since this is merely a fragment from the middle of an inscription, it is impossible to make any observations on format.	museum website (legible photos and hand-copies)
AC I.1928.1	Since this is merely a fragment from the middle of an inscription, it is impossible to make any observations on format.	museum website (legible photo)
Aleppo 1	The inscription ends <i>na-a-du</i> [. . .]. Lidzbarski's edition provides a typeset "copy," and much of the format is impossible to ascertain. He indicates that the beginnings and ends of the lines are not preserved. I presume that he has published all of the preserved text on this slab, and therefore assume that line 1 is not preserved. It is uncertain how this inscription originally concluded.	
Aleppo 2	According to Lidzbarski, the inscription ends <i>a-pe-lu-ši-na-ni a-na</i> [. . .]. He indicates that the ends of the lines were not preserved. However, it should be born in mind that Lidzbarski only gives the beginnings and ends of the lines, along with any variants from Layard's text. I have used this information to reconstruct this manuscript, but it should be treated with the utmost caution.	

Siglum	Edition or Variants	Catalog or Discussion
3.A(a).SVII		
AC I.1928.1		
Aleppo 1	Lidzbarski 1909, 184-5	
Aleppo 2	Lidzbarski 1909, 185-6	

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
AO 19856	AO 19856	1-22	21	yes	collated 3 June 2015	orthostat
Ash L. 109.1	Ash Loan 109.1	]8-22	uncertain	yes	collated 16 May 2015	threshold or paving stone
B-b	uncertain	1-14[	40	yes	not collated	threshold
B-e	in situ	1-5	uncertain	no	not collated	threshold and door seats
Beirut	Beirut, private collection	]1-9[	18	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
AO 19856	The inscription ends <i>ú-kín</i> ; the signs are spread apart at the end of the final line.	Meuszyński 1976c, Abb. 22 (legible photo); photographed 3 June 2015
Ash L. 109.1	The inscription ends <i>ú-kín</i> . This is the bottom right piece of a slab, so that the beginnings of the lines are not preserved and the beginning of the inscription (i.e., the upper part of the slab) is not preserved. The inscription was begun on this manuscript, erased, and begun again. As the manuscript was copied, the script was written smaller and smaller, presumably to fit the space. At the bottom there is what appears to be a raised portion of the stone, perhaps relief or some sort of border.	photographed 16 May 2015
B-b	The inscription ends <i>e-reb</i> ^d [<i>Šam-ši</i> . . .]. Layard indicates that the text at the end of the final line of this threshold is obscured. It is impossible to know whether there were originally any lines after this point in the threshold.	Layard, Ms A, pp. 86-8 (hand copy)
B-e		Sobolewski 1982b, figs. 3-5 (legible photos)
Beirut	The inscription ends [. . . ^{id} <i>Su</i>]- <i>ub-na-at a-di</i> [. . .]; it is impossible to know how it originally ended, since the relief is so badly preserved.	Harrak 2004, p. 147 (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
AO 19856		Meuszyński 1976c, 466
Ash L. 109.1		
B-b		Russell 1999, 48, 252-3
B-e		Sobolewski 1982b, 241-3; Paley & Sobolewski 1992, 21; Russell 1999, 255
Beirut	Harrak 2004, 150	

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
BM 132907	BM 132907 (1960,1114.1)	]4[,]6[,]7[	uncertain	yes	not collated	uncertain
BM 139983	BM 139983 (1983-1-1,344)	1-7	18	yes	not collated	threshold or paving stone
BM 139999	BM 139999 (1983-1-1,351)	1-11[	18	yes	not collated	orthostat
BM 90760	BM 90760 (1979-12-20,338)	uncertain	uncertain	no	not collated	uncertain
Charité	Musée Municipal de La Charité-sur-Loire	1-22[	26	yes	not collated	orthostat, threshold, or paving stone
Detroit 50.32	Detroit 50.32	1-22[	27	yes	not collated	orthostat

Siglum	Notes on Text Format	Photographs or Hand-Copies
BM 132907	Since this is merely a fragment from the middle of an inscription, it is impossible to make any observations on format.	museum website (legible photo)
BM 139983	The inscription ends <i>tam-ḥa-ri</i> (middle of a clause and middle of a section of the composition). It is clear that this was the original end of the inscription.	photographed 5 May 2015
BM 139999	The inscription ends ^{kur} <i>Haš-mar a-[na . . .]</i> ; there is space after the final ruling, but the right side of the slab is broken off, and it is uncertain how much further the inscription continued.	photographed 5 May 2015
BM 90760		photographed 7 May 2015
Charité	The inscription ends <i>a-pe-lu-ši-n[a-ni . . .]</i> ; since this is the final line of the inscription, and since the right side of the slab is broken off, it is all but certain that the inscription was originally completely preserved.	Lion 1998, p. 109 (legible photo)
Detroit 50.32	The inscription ends <i>šá a-[pe-lu-ši-na-ni . . .]</i> . It wraps around the left edge of the relief. Since the right side of the relief is broken off, it is likely that it once contained the entire Standard Inscription.	CDLI (legible photos)

Siglum	Edition or Variants	Catalog or Discussion
BM 132907		
BM 139983		
BM 139999		
BM 90760		
Charité	Lion 1998	
Detroit 50.32	Conradie 1988 (edition)	

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
E-c-2	in situ	]2-17		yes	not collated; it badly needs collation, particularly in the first column	colossus
Emory	Emory X.3.157	1-11[[?]	uncertain	yes	collated 20 November 2015	orthostat, threshold, or paving stone
G-a	in situ	1-6	18	yes	not collated	threshold
H-b	in situ	1-12	uncertain	no	not collated	threshold
H-c	in situ	1-12	uncertain	no	not collated	threshold

Siglum	Notes on Text Format	Photographs or Hand-Copies
E-c-2	This manuscript clearly ends with <i>ú-šá-píl</i> (the end of a clause, but not of a section of the composition).	Layard Ms A, pp. 78-80 (hand copy); Layard 1849a, pl. 42 right (sculpture only); Weidner 1945-1951, Abb. 4-5 (illegible photos); Al-'Ainachi 1956, figs. 4-5, 8-9 (illegible photos); Shukri 1956, fig. 6 (illegible photos); Mallowan 1966, fig. 50 (illegible photo); Madhloom 1970, pl. LXXI, fig. 3 (drawing of the relief only); Paley & Sobolewski 1992, figs. 4 (illegible photo), 5 (illegible photo); Russell 1999, fig. 84 (fairly legible photo); Englund 2003, Taf. 6a (illegible photo); Project Mosul (legible photos of some columns)
Emory	The inscription ends <i>ú-te-re</i> (end of a clause, but middle of a section of the text); it is uncertain whether this was how the inscription was originally concluded on the slab, since the bottom may have been sawn off.	Christie's website (illegible photo); museum website (legible photo, online only); photographed 20 November 2015
G-a	The inscription ends <i>it-muḥ</i> (end of a subordinate clause and middle of a section of the composition), and it is clear that this was the final line in the inscription. Note that the final line concludes before the end of the space for that line.	Russell 1999, fig. 98 (fairly legible photo)
H-b		Russell 1999, fig. 99 (illegible photo)
H-c		

Siglum	Edition or Variants	Catalog or Discussion
E-c-2		Layard 1849b, 124, 310, 312; Meuszyński 1979, 10; Meuszyński 1981, 32, 34; Paley & Sobolewski 1992, 23, pl. 1.2, 4.1, 4.2; Russell 1999, 248; Englund 2003, 71
Emory		
G-a		Russell 1999, 256
H-b		Russell 1999, 256
H-c		Russell 1999, 256

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
HMA	HMA 9-1762 + 9-1762a + 9-1763	]1-22	22	yes	not collated	threshold or paving stone
LA 71.73.1b	formerly LACMA M.71.73.1b	]1-21[	uncertain	yes	not collated	orthostat, threshold, or paving stone
LBAF	LBAF	1-19	23	yes	not collated	threshold or paving stone
Lyon 531	Lyon 531	]2-21[	uncertain	yes	not collated	orthostat, threshold, or paving stone

Siglum	Notes on Text Format	Photographs or Hand-Copies
HMA	The inscription ends <i>ú-kín</i> . These pieces form the right side of a slab, so that the beginnings of the lines are not preserved. Note that the signs are written more closely together at the end of the final line, and the final two signs are written beyond the vertical ruling forming the border of the right side of the inscription.	CDLI (legible photo)
LA 71.73.1b	The inscription ends <i>ú-te-ri</i> KÙ.BABBAR.M[<i>EŠ</i> . . .]; it is uncertain how the inscription originally ended, since the right side and bottom of the slab is broken or sawn off.	CDLI (legible photo); Sotheby's website (legible photo)
LBAF	The inscription ends <i>ad-de</i> (end of a clause, but middle of a section of the composition). This manuscript comprises the upper left corner and the right side of a slab. There is some uninscribed space between the final line and the bottom of the slab, so it is likely that this was originally the final line. The final signs of the final line are spaced wider apart than the preceding signs, but this may not indicate the end of the inscription.	Muscarella, ed. 1981, p. 124 (text 82, legible photos)
Lyon 531	The inscription ends NAGGA.MEŠ ZABAR.MEŠ / [. . .]. The top, bottom, and left side of the inscription is broken off, and it is impossible to know how the inscription ended.	Ley 1895, pl. after p. 96 (p. 76 in my pdf) (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
HMA		
LA 71.73.1b		
LBAF	Muscarella, ed. 1981, pp. 123-5 (text 82)	Farber 1986, p. 62, n. 4
Lyon 531		Ley 1895, 55-6, 199

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
M-a	in situ	1-22	uncertain	no	not collated	threshold
M-niche	in situ	1-22	32	yes	not collated	paving stone
N/P	in situ	1-13	uncertain	no	not collated	threshold
NCMI 4	National Car Museum of Iran 4	]14[,]16[,]18-19[,]21[	uncertain	yes	not collated	uncertain
O.274	Brussels O.274	1-22	26	yes	collated 6 June 2015	threshold or paving stone
O.277	Brussels O.277	1-22	29	yes	not collated	uncertain
Paley 1989, 3a	in situ	1-2	uncertain	yes	not collated	doorseat
Paley 1989, 3c	in situ	1-2	uncertain	yes	not collated	doorseat

Siglum	Notes on Text Format	Photographs or Hand-Copies
M-a		Russell 1999, fig. 100 (mostly illegible photo)
M-niche	The inscription ends <i>ú-kín</i> . The final line ends well before the right margin of the inscription.	Russell 1999, fig. 101 (legible photo)
N/P		Russell 1999, fig. 102 (barely legible photo)
NCMI 4	The inscription ends KÙ.BABBAR.MEŠ KÙ.SI[G ₁₇ . . .]. It is clear that this was the final line of the inscription, but it is uncertain how it would have concluded.	CDLI (legible photo)
O.274	The inscription ends <i>ú-kín</i> , and the final line ends well before the right margin of the inscription.	museum website (legible photo, if used online); photographed 6 June 2015
O.277	The inscription ends <i>ú-kín</i> ; this manuscript is available to me only in the form of a hand copy, and thus it is impossible to say more about its format.	RIAA, no. 319, pp. 39-40 (hand copy with line numbers indicated)
Paley 1989, 3a		Paley 1989, figs. 1b, 3a (legible photo)
Paley 1989, 3c		Paley 1989, figs. 1b, 3c (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
M-a		Russell 1999, 256
M-niche		Russell 1999, 257
N/P		Russell 1999, 257
NCMI 4		
O.274	RIAA, no. 324, pp. 43-4 (transliteration with breaks and line numbers indicated)	Goossens 1956, 35; Meuszyński 1976c, 439
O.277	RIAA, no. 319, pp. 112-4	Goossens 1956, 35; Meuszyński 1976c, 439
Paley 1989, 3a	Paley 1989, 139 (edition)	Russell 1999, 259
Paley 1989, 3c	Paley 1989, 140 (edition)	Russell 1999, 259

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
S-a	in situ	1-9[	uncertain	yes	not collated	threshold
S-b	in situ	1-4	uncertain	no	not collated	threshold
SF 3972	SF 3972	]8-20[	uncertain	yes	not collated	orthostat, threshold, or paving stone
T-a	in situ	1-11	uncertain	no	not collated	threshold
Tyndale 22	Tyndale 22	]15-17[	uncertain	yes	not collated	uncertain
V-a	uncertain	1-8	uncertain	no	not collated	threshold
Vatican 15026	Vatican 15026	]2-9[	uncertain	yes	not collated	threshold or paving stone

Siglum	Notes on Text Format	Photographs or Hand-Copies
S-a	It is impossible to determine, on the basis of the photograph available to me, how this inscription presently or originally ended. I have concluded the transliteration in my score where the photo is no longer legible, and it is possible that the inscription continued/continues beyond this point.	Russell 1999, fig. 104 (fairly legible photo)
S-b		
SF 3972	The inscription ends [. . . <i>mu</i>]l-ta-aʔ-it E[N-ti-a . . .]. Since this is a fragment from the middle of a slab, it is impossible to know how the inscription originally ended.	Vuk 1985, 334 (handcopy); Sigrist & Vuk 1987, 55 (handcopy), pl. 14 (legible photo)
T-a		Russell 1999, fig. 105 (barely legible photo)
Tyndale 22	Since this is merely a fragment from the middle of an inscription, it is impossible to make any observations on format.	CDLI (legible photo)
V-a		
Vatican 15026	The inscription ends ^{id} <i>Su-ub-na-at</i> . This is an unusually narrow slab, with the bottom broken or sawn off, and it is impossible to know whether the text continued beyond the extant final line.	Dolce & Santi 1995, fig. 128 (legible photo)

Siglum	Edition or Variants	Catalog or Discussion
S-a		Paley & Sobolewski 1987, 36; Russell 1999, 257
S-b		Paley & Sobolewski 1987, 36; Russell 1999, 257
SF 3972	Vuk 1985 (edition); Sigrist & Vuk 1987, 45-59	
T-a		Russell 1999, 257
Tyndale 22		
V-a		Russell 1999, 258
Vatican 15026		

Siglum	Museum Number	Lines Preserved	Lines of Inscription	Included in Score	Collation	Artifact Type
W-b(?)	in situ	1-8	uncertain	no	not collated	threshold
Zurich 1913	ZhArchSlg 1913	1-22	21	yes	not collated	orthostat
	in situ	1-3	uncertain	no	not collated	threshold
	uncertain	1-12	uncertain	no	not collated	threshold
	Brussels O.270	]1-22	18	no	not collated	uncertain
	Brussels O.272	]1-22	20	no	not collated	uncertain
	Brussels O.273	]1-22[	18	no	not collated	uncertain
	Brussels O.275	1-22	uncertain	no	not collated	uncertain
	Brussels O.276	]1-21[	uncertain	no	not collated	uncertain

Siglum	Notes on Text Format	Photographs or Hand-Copies
W-b(?)		Russell 1999, fig. 106 (barely legible photo)
Zurich 1913	The inscription ends <i>ú-kín</i> .	Asher-Greve & Selz 1980, Abb. 10 (legible photo); CDLI (legible photos)
		Paley 1989, figs. 1b, 3b (illegible photo)

Siglum	Edition or Variants	Catalog or Discussion
W-b(?)		Russell 1999, 259
Zurich 1913	Conradie 1989b, 649ff. (score)	Meuszyński 1976c, 470; Asher-Greve & Selz 1980, 15-26
	Paley 1989, 139-40 (edition)	Russell 1999, 259
		Layard 1849b, 35; Layard 1849c, 33; Russell 1999, 259
	RIAA, no. 321, pp. 41-2 (transliteration with breaks and line numbers indicated)	Goossens 1956, 35; Meuszyński 1976c, 439
	RIAA, no. 320, pp. 40-1 (transliteration with breaks and line numbers indicated)	Goossens 1956, 35; Meuszyński 1976c, 439
	RIAA, no. 323, p. 43 (transliteration with breaks and line numbers indicated)	Goossens 1956, 35; Meuszyński 1976c, 439
	RIAA, no. 325, p. 44 (transliteration with breaks and line numbers indicated)	Goossens 1956, 35; Meuszyński 1976c, 439
	RIAA, no. 326, p. 44 (transliteration with breaks and line numbers indicated)	Goossens 1956, 35; Meuszyński 1976c, 439

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All abbreviations used in this dissertation are from CDLI's online list of abbreviations for Assyriology: http://cdli.ox.ac.uk/wiki/abbreviations_for_assyriology (accessed 10 July 2017). For convenience, they are also given in parentheses at the ends of the appropriate entries in this bibliography.

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Curriculum Vitae

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